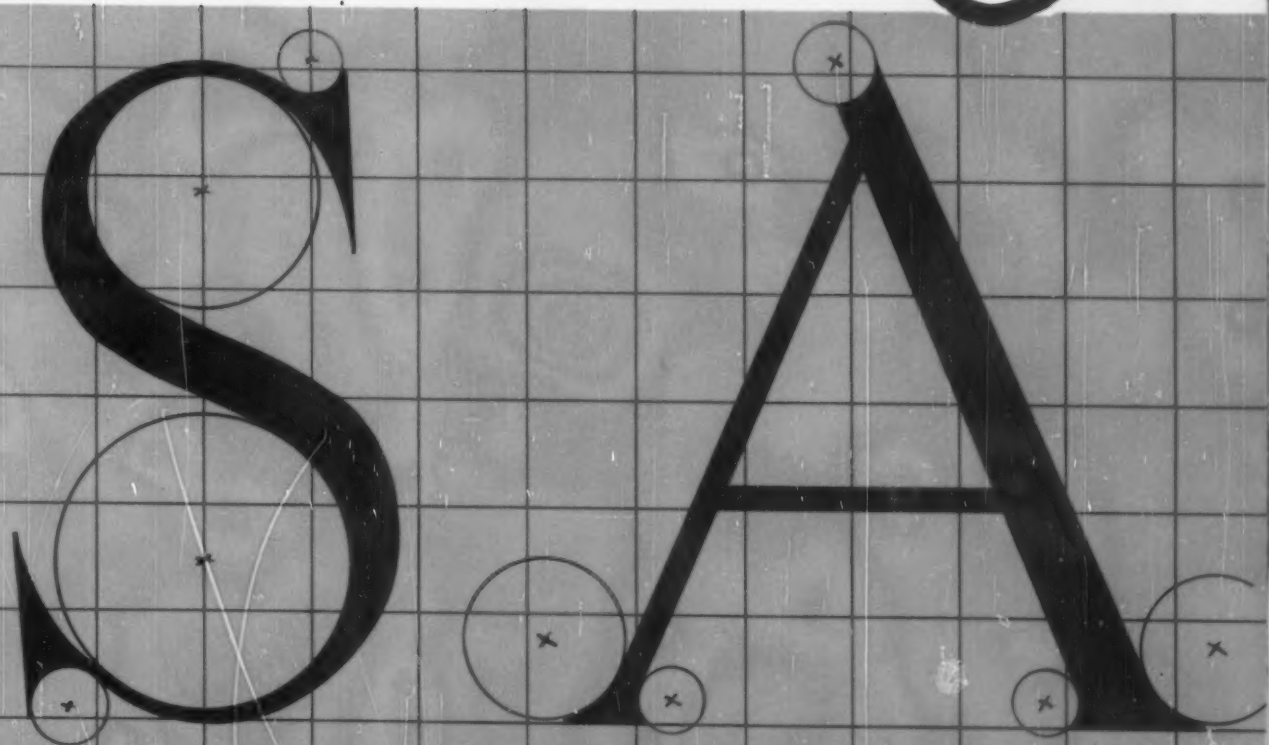


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D. KENNETH WINEBRENNER, Editor
Professor of Art, State University College of Education at Buffalo

WILLARD E. MCCracken, JR., MINERVA MARKEY, Assistant Editors

RITA A. FRITSCH, Editorial Secretary

Send all editorial mail to 400 Woodland Drive, Buffalo 23, New York
Send all business mail to Printers Building, Worcester 8, Massachusetts

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Advertising Representatives

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Cover by Richard Macakanja, art student at the University of Buffalo.

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SCHOOL ARTS

the art education magazine

Emphasis on Photography and the Crafts

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using this issue

This issue is a double feature, with excellent articles on both photography and the crafts. The many ways the color camera can be used in the art program are discussed by F. Bradley Lynch, page 5, while A. E. Woolley discusses the medium as an art on page 9. Naomi Dietz writes on weaving in the elementary grades, page 15, and Grace Troutman gives a plea for crafts in the grades on page 28. We go abroad to see patchwork tapestry that should inspire children in both elementary and secondary levels, page 19, and to visit an art school in Yugoslavia for children of high school age on page 21. Betty Zino discusses art as communication in a classroom situation, page 13. Other articles include short features related to crafts and design for various levels, a visit with William Gropper, page 33; total 25 articles.

NEWS DIGEST

Score One for Rockefeller Governor Nelson Rockefeller of New York has just announced the members of the new State Council on the Arts, authorized at his request by the state legislature. In so doing, he has accomplished in a short time what decades of effort have failed to do on the national scene. The fifteen distinguished members are principally from the areas of art, music, and drama. It would have been difficult to make better appointments from the categories selected, and this is a giant step forward. However, we feel that certain categories are conspicuously missing in the appointments. About three of the fifteen are still remembered as performers, in music, drama, architecture; but

we find no painters, sculptors, or designer-craftsmen. Again, Actors Equity and the musicians' union have their rank-and-file representation, but not so for the fine arts. Ten or more of the members are trustees or directors of museums, centers, or institutions involved with the arts.

In short, the Council is a little heavy, proportionately, on what might be considered the "patron" area, in respect to the numbers of performers and producers. While this is understandable, considering the fact that artists usually prefer to speak through their works instead of words, the absence of the professional art educator is a glaring one because long range support for the artists and museums must come from the schools. Heads of both national art education organizations are citizens of New York. The renaissance in the hand arts receives much of its impetus from New York. Here live many outstanding designer-craftsmen, painters, and sculptors. Here are located many of the finest professional schools in the various arts. We would like to see the New York State Council on the Arts have a broader base, not only because of the implications for New York, but because we trust and believe that the example of New York will prod other states and our national government into action.

Edith Mitchell Has Retired Edith Mitchell, beloved director of art education for Delaware, retired quietly this fall. She will travel, and continue her work in art education as a member of the council of directors, National Committee on Art Education. In her earlier teaching years she was closely associated with the progressive leaders at Teachers College, Columbia University, when that institution stood out almost alone for creative teaching in art. In her work in Delaware, and in her professional associations, she has always been a militant leader for the best in art education, never compromising with forces of a reactionary nature. In short, she has been "Miss Integrity" in art education.

With Our Advisory Editors Robert D. Goldman is now the assistant director of art for Philadelphia. He had done outstanding work in the experimental program which combined art and industrial arts at Abraham Lincoln High School. Felicia Beverley is teaching this year at Kent Teachers College, Tuaran, North Borneo, under the Fulbright program of the U.S. State Department. This British colony is now self-supporting and on the way to independence.

Dates for Your Notebook The twenty-first Ceramic National will be open to the public at the Everson Museum of Art, Syracuse, through January 8. The annual convention of the New York State Art Teachers Association will be held at the Corning Glass Center, Corning, on April 27, 28, 29.

Dr. Stanley Czurlies, chairman, art education division at College of Education, Buffalo, at ground breaking for new \$4,000,000 arts building to house art and industrial arts.



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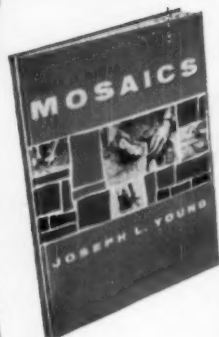
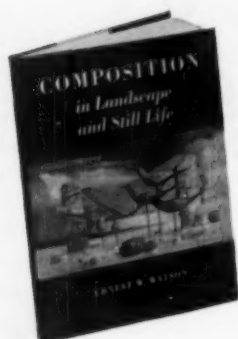
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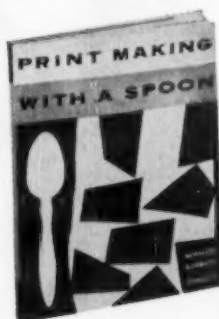
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PHOTOGRAPHS TAKEN ESPECIALLY FOR SCHOOL ARTS BY EASTMAN KODAK COMPANY

Janet Blake, 15, arranges her impressionistic painting of a still life group with the original objects so that instructor Joseph A. Chinelly can record it with the camera as an example of impressionism. Scene is Penfield, New York, High School.

THE COLOR CAMERA TEACHES ART

F. Bradley Lynch

Art teachers are enriching classroom instruction in many ways by taking advantage of developments in color photography. On your behalf, School Arts asked an authoritative source to offer suggestions.

Recent developments in color photography—new and better films plus easier-to-use cameras and projectors—spell opportunity for art teachers seeking ways of enriching classroom instruction. Pictures in color, be they pages clipped from "Life" or slides obtained from the Museum of Modern Art, have for many years been important teaching tools to teachers of art. Color photography has, in fact, brought the art of the world to classrooms, libraries and homes thousands of miles from the museums and galleries where masterpieces

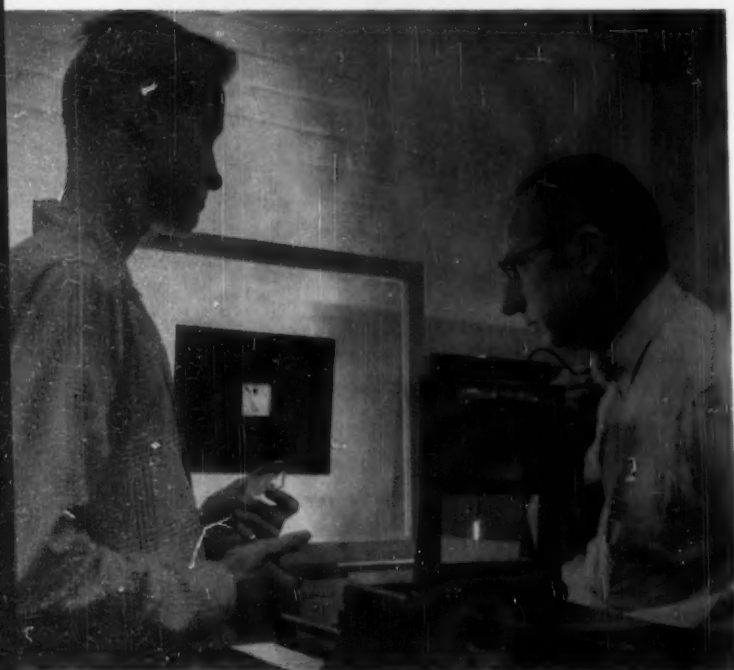
themselves can be exhibited. But today's instructor can use color photographs, made by himself or his students and planned for his own needs, to augment the traditionally-used materials. Here are some ways the color camera can be put to work by teachers or students.

Color slides of work done by students can fill a variety of needs. They permit the teacher to retain a copy of work the students take home. Color slides—carefully kept in slide file box—have a longer life than a piece of paper

Martin Camarata, art instructor at Edison Technical High School, Rochester, New York, uses camera to record both the process and product. Thomas Colt, 14, is brushing his design on a glass slide with colored ink. When projected, slides will illustrate art applications of light and color.



Senior Sally Beardsley, 17, listens as instructor Joseph A. Chinelly of Penfield High School explains his choice of slides for an illustrated lecture, using illuminated viewer. He finds that the slides of student work gain readier class response than slides restricted to the Masters. The slides permit work to be returned earlier, avoid storage problems.



When glass slides are to be preserved indefinitely they are photographed on color slide film and the glass is re-used. Stanley J. Bohrer, head of Edison's graphic arts department, is shown copying an original slide on stand he designed. Slide, masked with black paper, is lighted from behind with two photoflood lamps. Robert Fromberger awaits his turn.

which each time it is displayed may become more dog-eared or dirty. Photos permit "filing" or keeping records of sculpture, displays and other three-dimensional materials, as well as flat work. The best work of one year's class can be shown to the next year's pupils through slides. They can perform an instructive role for meetings with parents, other art teachers or educational administrators.

Taken along on field trips, the camera brings back a lasting record for detailed classroom study of objects seen briefly in an art gallery, a historical building or a valley painted with nature's autumn colors. When turned toward the students themselves, the camera can teach techniques of brushwork in painting or the use of the sculptor's knife. Naturally, too, it can fulfill a recreative function, bringing back to life the most memorable moments members of a class spend together.

The teacher needs but little knowledge of photography to put it to work in his class. Nor is expensive equipment required. Cameras are simpler today than ever before; films more foolproof. The steadily increasing popularity of amateur photography—now America's favorite hobby—is due

in part to a recognition by manufacturers that the average picture-taker wants attractive pictures as easily as he can possibly obtain them. Women particularly lack interest in gadgetry, and statistics show they take fifty-five per cent of all the snapshots made in America.

The same simple equipment favored by the amateur photographer can be used by the classroom teacher. For color slides, most authorities recommend use of a 35mm camera, though it is also possible to obtain for less than \$10 a versatile Brownie camera capable of taking slides, color prints or black-and-white snaps. The 35mm camera family is an extensive one. Depending on the educator's interest, needs and budget, he can buy a simple slide camera with an adjustable lens and fixed shutter speed for around \$25 or a precision instrument with wide-angle and telephoto lenses for up to several hundred dollars.

Color film is available in two types. Reversal film, of which Kodachrome is a familiar example, has its primary use in making slides. The actual piece of film on which the

scene was exposed becomes after processing the transparency which is projected for viewing. Reversal film is balanced for different types of light sources. Daylight type film is used when the daylight is the prime source of illumination. Type F is balanced for clear flashbulbs, and Type A for photo-floods. Any type may be used with other light sources with proper filters or—if special effects are desired—without them.

The second family of color film is used more like familiar black-and-white films. This is color negative film, familiar to many people as Kodacolor. Two of its advantages are that one type may be used either for daylight or flash illumination, and the versatility of photographic results it produces. After development, the film becomes a color negative—wherein color hues are opposite from what they were in the original scene. From the color negative high-quality photographic results in any of the following categories can be produced: enlarged color prints, color transparencies, black-and-white prints or enlarged color transparencies which can be illuminated in light boxes. During the past

Terrill Lush, 17, a senior at Penfield High School, positions her silver earrings on black burlap supported with a brick, as her art instructor prepares to photograph them. The color slide will be sent to Albany in support of special Regents credit, eliminating the chance of loss or damage to earrings. A duplicate slide will go into Chinelly's files for his use.

ALL PHOTOGRAPHS FOR SCHOOL ARTS BY EASTMAN KODAK COMPANY



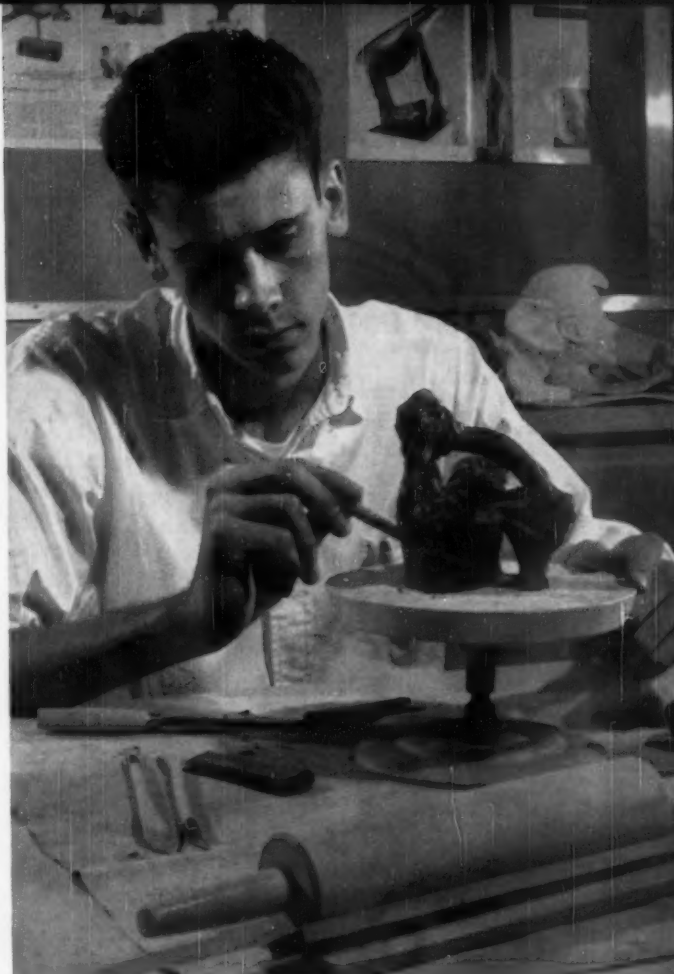
year, Kodacolor color negative film has been made available for the first time in a size to fit 35mm cameras.

For the most classroom work, the teacher should also obtain a flash attachment for the camera. With camera, color film, flashholder and bulbs, the teacher has the essential equipment for putting color photography to work in the classroom. Film and camera instruction sheets will guide him to the best camera settings for indoor and outdoor pictures of his class and the results of their work. Basic knowledge of a few special techniques will adapt the simple color slide camera to close-up work which is of prime importance to the art teacher.

Most cameras can be adapted for close-ups of about a foot. In photographing art work, a conventional 18- by 24-inch sheet of paper can be pictured with the regular lens of a simple 35mm camera which may focus down to about three feet. To fill the color slide frame, a drawing or painting of smaller size should be photographed with an inexpensive close-up attachment, which can be purchased from most any camera shop.

In extreme close-up work the image seen through the camera viewfinder does not line up exactly with that recorded

The art instructor at Penfield High School uses a series of pictures to illustrate techniques as well as finished work. Robert Henning, right, demonstrates a form in the rough. A more advanced stage, not shown, is taken; then result below.



by the lens, which is an inch or two below the eyepiece of the camera. Single-lens reflex cameras which enable the photographer to look through the lens are an exception to this rule. An easy remedy for this situation is to line the center of the camera lens up with the center of the art work to be copied. A school shop class can usually construct a focal frame or a simple copying stand which makes this procedure easy. Naturally, steady support for the camera is important to retain its position during the copying.

Light for copying can be either flash or photofloods inside or sunlight outdoors. A series of test exposures or the use of an exposure meter will provide keys to good results. Color slides of three-dimensional objects gain a sense of depth when more than one flash lamp is used. Of course, this requires an off-the-camera flash extension, but results justify this slight expense. When one light is on the camera, the second should be placed above and to one side of the camera, so that the flash will fall downward and across the subject.

F. Bradley Lynch is vice-president of the Rumrill Company, Rochester, New York, which handles public relations for the Eastman Kodak Company. We wish to express our appreciation to the Eastman Kodak Company for many courtesies related to this article which was prepared for us at our request.



"BUGGIES" BY AUTHOR



ARLEEN BIANCHI

Left, "Buggies," a photograph by author. All other photographs are by his students at the College of Education, New Paltz. Students had no previous experience, outside of the usual snapshot, showing that beginners are capable of creative work.

PHOTOGRAPHY, THE INSTANT ART

A. E. Woolley

Photography has come into its own as a valid means of artistic expression. The author indicates how a sensitive approach to this medium can transform an instant of revelation into a significant art form.

Photography is the instant art. It is the only medium which can preserve permanently an image which may last only a very few seconds. But the camera can select the important instant and embed that image onto the sensitive photographic film emulsion by the use of light. The brief instant is viewed by the sensitive photographer (mentally recorded as quickly as the sensitive film records), selected and isolated on the film. There is no other art medium that can so thoroughly separate and isolate the elements of human emotion

as the camera. In the split fraction of a moment it can record and preserve a human action that could be sustained only briefly in the human mind. With these unique qualities the camera is now recognized as an art tool eminently capable of portraying the human element in art or man's reaction to the world in which he lives.

Photography is the newest of the art media. Although conservatives of the art world were slow to accept it, the distinguished examples and efforts of such men as Alfred



STUDENT OF AUTHOR



GARY GLEASON



MARCIA GOLDMAN

Stieglitz, Edward Weston, Edward Steichen, and others have demonstrated its capacity as a medium of expression. The one-man show of photographs by Henry Cartier-Bresson in the Louvre in France broke the barrier surrounding showing of photographs in France's finest museum. Alfred Stieglitz at the turn of the century promoted photography as an art medium. Both he and his wife, Georgia O'Keeffe, were artists. Their apartment became a show place for art, but the exhibitions were not limited to paintings. Photographs had their place on the wall. Stieglitz's interest in photography encouraged him to explore the medium as one of expression. His own success heightened his thirst for the medium, he went to Europe to search for talented artists in the photographic field, and he exhibited their work in his New York gallery in equality with paintings, sculpture, and drawings.

Probably the one man still living who has done most in elevating photography as an art expression is Edward Steichen, curator of photography at the Museum of Modern Art. He has gathered together some of the world's greatest photographs and has hung them in striking exhibits in the Museum. His most famous effort was the "Family of Man." This show included over four hundred of the best photographs

Photographs by beginning students of author at New Paltz.

in the world displaying the emotion of man from birth to death. It marked a milestone in the struggle of photography to achieve its rightful position in the field of creativity and self-expression. And it has been an up-hill battle to elevate the process above the Sunday snapshotter class which it has occupied since George Eastman made photography easy with his "you push the button, we do the rest" era. Although Eastman made photography popular, he did much to degrade the creative possibilities of the medium with his never-ending campaign to simplify the mechanics. And mechanics, while important, do not make photographs exciting. There are intangible elements involved.

Our concern will be with *seeing creatively* (an intangible phrase that defies definition), and why this major element is important to the photographer, the artist, or the art teacher. One must learn to look at a subject realizing that the camera can in an instant record any event. This type of seeing is different from other forms of self-expression for it involves quickness of mind and even quicker response in order to place the image on film. It is the individual who forms the pictures, not the camera or the darkroom process and there is no substitute for the human mind and eye. The medium is

not like writing because you cannot edit for the best composition after returning from an event. All important elements *must* be on film or the photograph is a failure. A writer can write and rewrite, adding or changing the facts in his head until the text reads the way he experienced the event. The photographer cannot do this. If he failed to react in the instant when the subject revealed itself there is no recovering. The situation has lapsed into oblivion, never to return.

How can the photographer or teacher aid in the progress of this infant art? It cannot be done by casually carrying the camera along on a vacation trip or a weekend outing. To contribute creatively one must practice, study or teach intensively the very heart of the medium, which is the instant recognition of a subject's revelation. Many people who buy cameras are unaware of the potential they hold in their hands, and simply play with the instrument until the new wears off before they (granted the capacity) look into the unknown and begin to explore this virgin art tool they have purchased.

There are many factors that the cameraman will need to master before he can be successfully creative with the instru-

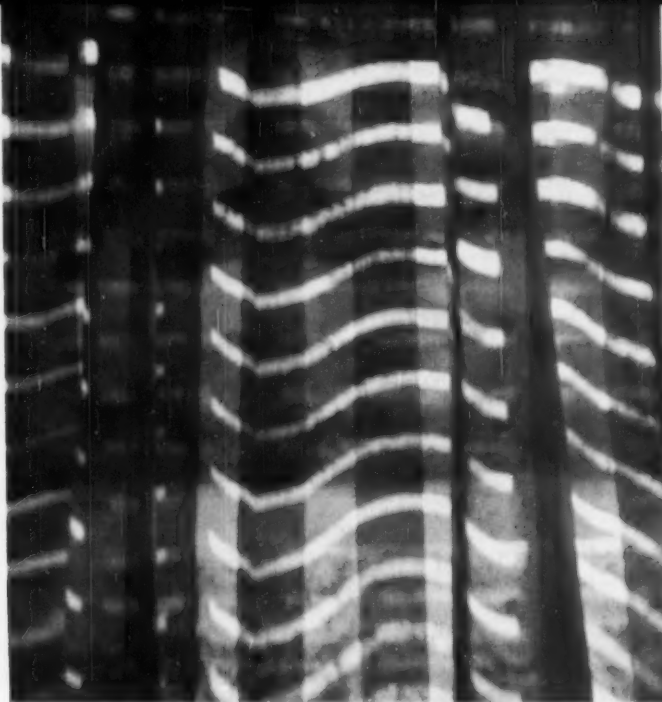
Photography is the only medium which can preserve permanently an image which may last only a few seconds, or even less. It can isolate the elements of human emotion, and in the split fraction of a moment record a human action seen only briefly.

MARCIA GOLDBER





SANDRA SHOEMAKER



LINDA SPIRO

Examples of photography by art education students of State University College of Education at New Paltz, New York.

ment. We have already mentioned *seeing*. And in addition to the mind's eye one must be *sensitive*. Sensitivity by necessity must be combined with the element of seeing in order to produce story-telling and provocative picture compositions without interrupting or altering the situation by direction or intrusion. A photographer who truly uses the camera as a means of preserving the instant of revelation does not attempt to control or direct the subject of the photograph. To do so falsifies the statement of the reality of the event unfolding. He may be so concerned with visual communication of reality that he sacrifices the technical quality of his photography, i.e.: grainy negatives, sharpness, in order to

preserve the artful instant when all uncontrollable elements become cohesive. This is the instant art of the camera.

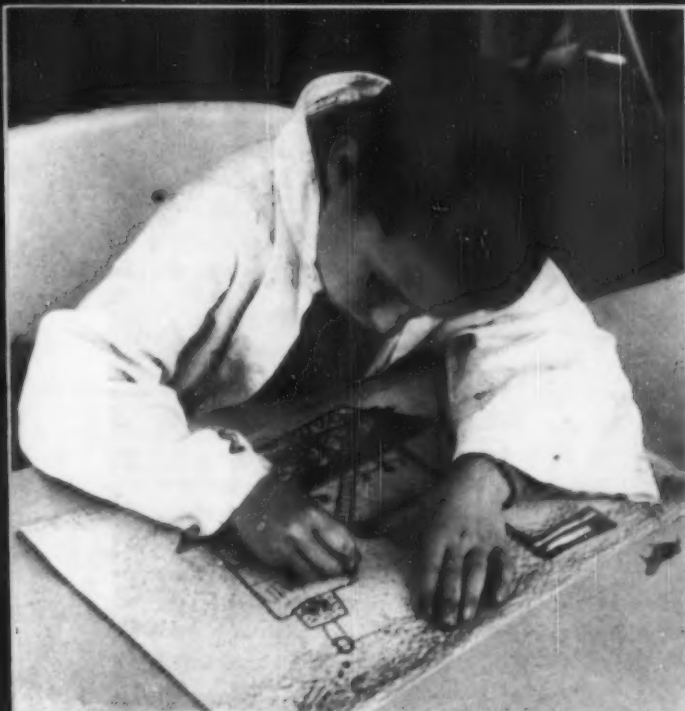
Seeing creatively with a camera is a very personal thing. If the artist-photographer wants to enjoy fully the pleasures of the photographic process, he must shake the bonds of mechanical inhibitions and let the eye openly see what his emotions dictate. Seeing and sensitivity are the major intangible factors that constitute visually-exciting photographs. There are some other more tangible elements that contribute to better pictures. These include: (1) Composition. The photographer seeks a pleasing arrangement of shapes and subjects to tell the story visually. (2) Lighting. Lighting is photography and a photographer paints with light through the lens of the camera. The cameraman must be alert to exciting activity of light. (3) Mechanical control of the camera. This involves the lens and shutter, range finder, exposure meter, filters and other tools of the camera.

Darkroom procedure is not essential to the final photograph for a cameraman need not process his own negatives and prints to be a creative individual but the photographer should know the workings of the darkroom for the processing can add dimension to the operation of the camera. When these elements are combined with the ability to see and understand a given subject, exciting photographs will result. At this stage of development either as a photographer, artist, or teacher of art, there is a greater concern for the creativity of the individual. The camera simply becomes a tool which renders quickly the mind's message of response. And that is why photography is the instant art.

A. E. Woolley teaches photography to art students of State University College of Education at New Paltz, New York.

LINDA SPIRO





PHOTOS BY PEGGY WALDEN

A third grader communicates his understanding with his art.

list were: stick and stone signs, picture writing, bonfires, drums, runners, knots or quipas (Peru), clay tablets, ancient manuscripts, smoke signals, bells, whistles (siren), signals (candles, lamps, lanterns, flags), telephone, telegraph, radio, missiles, TV, cables, radar, buzzer, record player, recorder, talking books (for blind), Braille (for blind), typewriter, letters, books, newspapers, magazines, cards, firing of shots, movies, pony express, finger or hand signs, lighthouses, carrier pigeons, code, music, art, mirrors, S.O.S.

Quite an order and yes, the author did say a "written report" but—when Bobby said, "I'd rather draw. I can

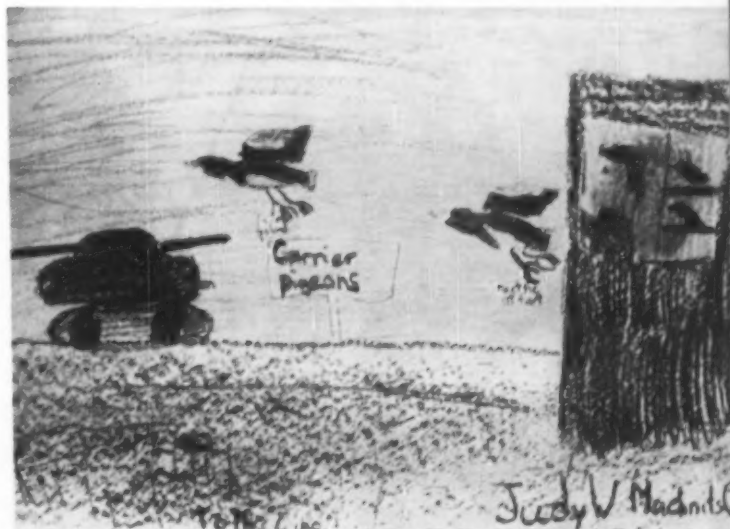
There are many ways in which thoughts or feelings can be transmitted from one person to another. A third grade class enjoyed using a visual means to tell of other ways of establishing communication.

Betty Zino

Are you communicating?

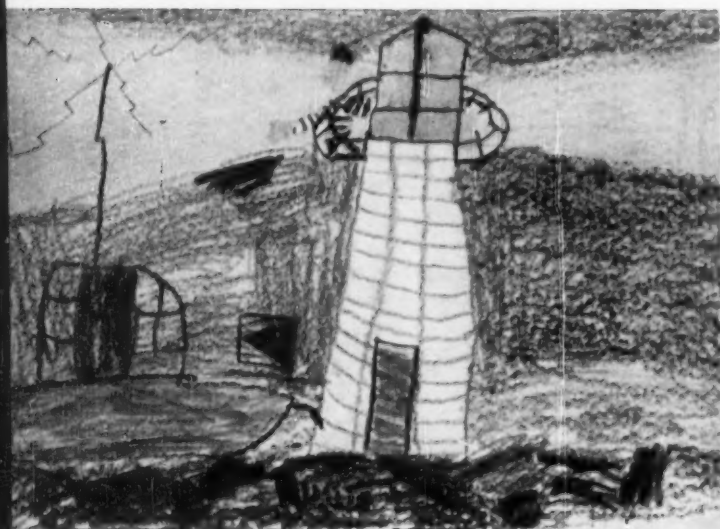
"Communications, communications, that's all I hear at home," said eight-year-old Kate. "It sure is a bore," she continued. "What does it mean anyway?" Kate was in a small group of selected third graders, all reading two and three years above their grade level. To this alert group Kate's question became a challenge. Everyone wanted to get into the act. First came a discussion of the meaning of communication. The first source was the dictionary. One child informed the group: "It is to share an idea with someone else or passing along news and thoughts." One definition was "the sending of ideas, pictures or feelings from one person to another or from many persons to others."

As the days went along the interest in communications grew. A list of the various media was made. Each child chose his favorite means of communicating for a written report. (We do not claim that this covers the field.) On the





Children discussed many ways of communicating, past as well as present, from the pony express to the lighthouse and the radar tower and planes of today. Who can say that they did not communicate these understandings just as well in their pictures as they might have done limited to written reports?

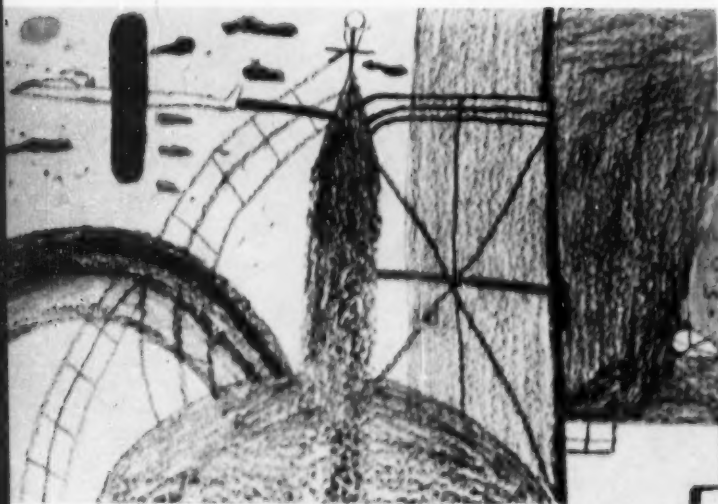


draw better than I can write"—that did it. Need it be said that children are followers? Let one go out for a drink of water and each and everyone wants to go. Everyone wanted to draw, sketch or paint. This small group represented four third grade classes with about twenty-three children in each. The entire ninety-two were infected with the "Communication" bug. Art director Virginia Viviano gave them clear field. They used crayons, paints, charcoal and heavy black pencils. Each class had a turn in this experience. The individual children interpreted ideas according to their understanding and ability. Some subjects were very dramatic. Several were fascinated by carrier pigeons. They had read about a famous pigeon that carried a war message. The Pony Express, though exciting, seemed remote. Thanks to movies of the early west, there were some good results. Radar, missiles, jets and TV were popular subjects.

One imaginative artist drew from his knowledge of Fairy Tales "Mirror, Mirror on the Wall"—in color there was an orchestra with dancers on the stage. A few found boats and lighthouses a good subject. Long poles with shining wires from tip to tip were for telephone and telegraph. One romantic subject was the "smoke signal"—everyone knew that Indians used this device to send news. Where and when in our day are smoke signals used? No one knew. Parents were consulted, no results. Then one day Jeff came in looking as if he'd not only swallowed all the cream but the canary too. "I know," he crooned—"In Rome when a new pope is elected, a smoke signal is sent to tell the world the news."

Paul Revere's lantern, maps, candles and flags found their place in crayon or paint. It is not possible in a short article to discuss all the values, subjects, incidents or results. While interest was at a peak nearly all subjects listed were put on paper. Some communicated well, others—only the artist knew what he was saying. This effort isn't out to prove anything in particular except that out of it came some understanding, confidence, success and failure. There was a reaching out, a broadening and a chance to seek further. The children became aware of line, form, and composition. They learned the values of hues, tints, shades and tones. All produced an idea. Some did it well, others the best they knew how. Communication became alive and understandable.

Betty Zino, who has contributed a number of articles over the years, is a reading specialist at Greenacres Elementary School, Scarsdale, New York. She wishes to thank Peggy Walden, who took the photographs used to illustrate article.





ALL PHOTOS BY JOHN S. SCOTT

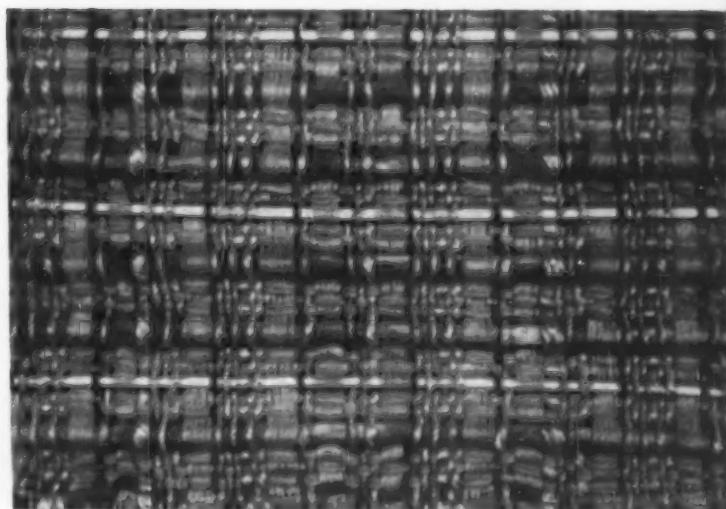
Weaving has a natural fascination for children. Seeing and feeling fibers develops sensitivity and awareness of structure.

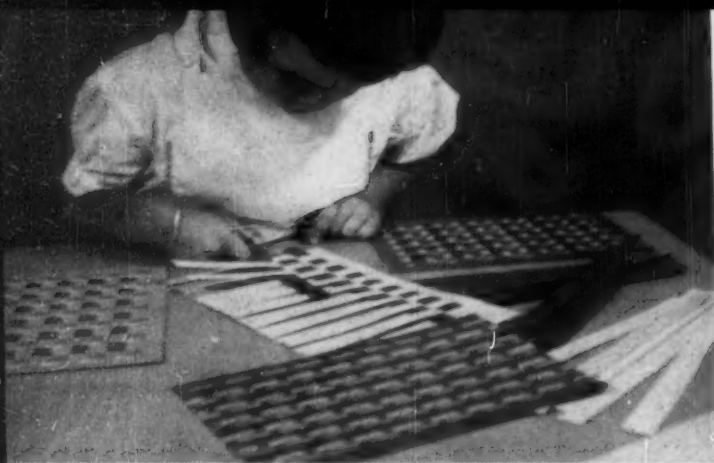
Let's take a new look at weaving

Naomi G. Dietz

Weaving has too often been ignored or used simply to enrich elementary social studies programs. Here the author suggests that a new look at weaving may reveal an exciting potential unique to this craft.

The wonder of weaving has a natural fascination for all children. Weaving too often has been given solely to "opportunity" groups of slow learners or spasmodically "integrated" into the Navajo Indian culture unit. Weaving is a successful way to brighten the Social Studies unit, but weaving also has its own exciting potential. Cultural relation to weaving is perhaps better achieved within our own contemporary life and industrial influences. The natural curiosity and enthusiasm of children toward textile structure, tactile experience, and color selection serves as motivation for their introduction to weaving. Handsome woven materials are readily available for children to feel, enjoy and appreciate. Swatches and some large samples of discontinued lines of drapery and upholstery textiles are often to be had for the asking at decorator shops and department stores. Granted, the well-known Navajo rug may generate the child's joy for weaving but so will samples, reproductions of woven craft from the





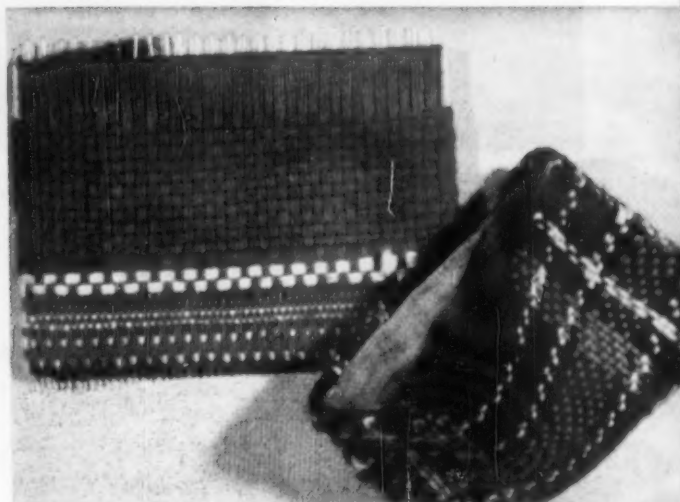
Paper weaving offers excellent opportunities for choice of color and experiment in design; may serve as introduction.



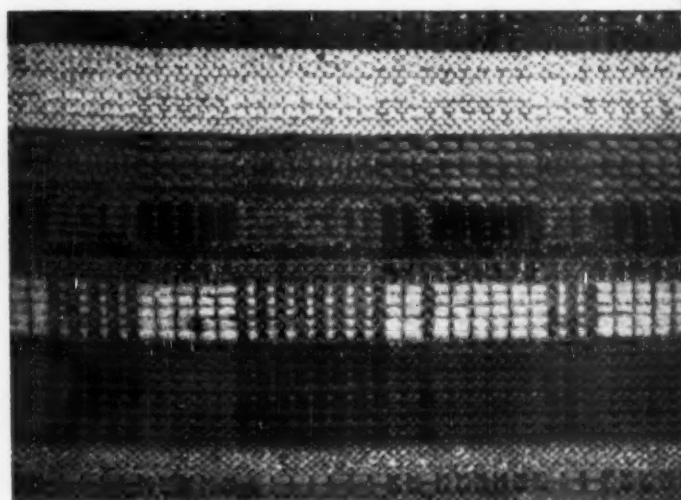
Weaving develops awareness of color, proportion, texture, and spatial relationships. It is a creative art activity which stimulates the imagination and inventiveness of the child. It gives opportunity for individual selection and creative expression. Simple looms serve elementary pupils.

cultures of Persia, the Punjab, and Peru, and the contemporary looms of Scandinavia and America.

The *tactile* experience of handling yarns and fibers is doubly rich in our era of vinyl velours. Feeling the diversity of textures, weights and strengths of fibers delights the newly initiated. As for color excitement through weaving, the American Indians of the southwest would have given their last piece of wampum for the choice of hues available to the weaver of today! Weaving in the elementary school should provide the child with a sequence of simple experiences to develop an understanding of textile structure and design.



Beautiful weaving results are possible from cardboard looms. Work above is by elementary children. Example below is by Jack Lenor Larsen, contemporary weaver. While the Navajo rug may generate the child's joy for weaving, so will the woven craft of other cultures and work of contemporary looms.



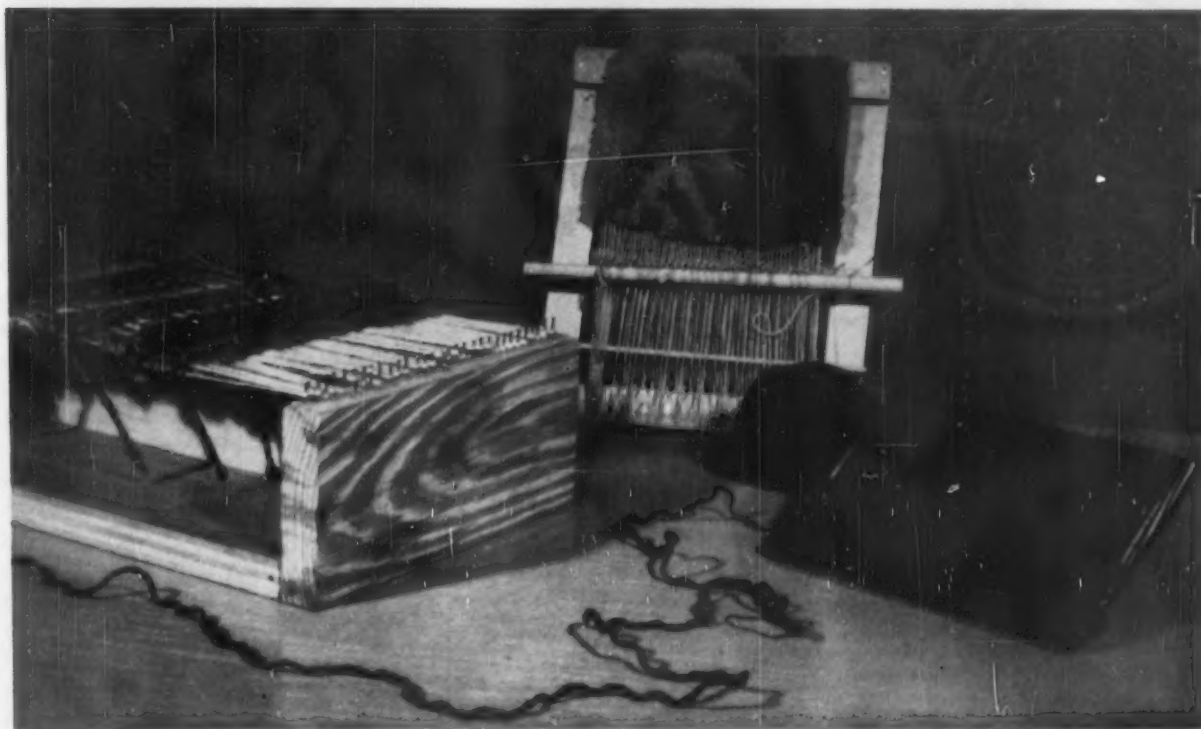
Varying experiences with weaving that present a series of challenges to the child will expand understanding and appreciation of one of humanity's most important art crafts, encourage the development of creative relationships of basic art elements, and satisfy the child's desire for accomplishment.

Simple Looms and Materials Weaving activities need not be a drain on a limited art budget. The ease of weaving a textile on a simple loom of the child's own construction often stimulates him to home activities. Beautiful weaving results are possible when using simple cardboard looms, frame looms, or box looms as well as when using more elaborate equipment. The limited motor-control and the short interest span of beginners can be met with simple paper-strip weaving. This provides instant opportunity to control color and design. When properly guided, this activity stimulates the desire to weave with yarns and natural fibers.

Materials appropriate for weaving are in endless supply in nature. These include dried lily leaves and flower stems, the straw of various grains (wheat, corn, oats), pine needles, cattails, and barks. By using simple looms and large weaving materials the younger child will be able to realize the completion of his efforts, and will be encouraged toward further experiences. Purses, tablemats and small rugs are but a few of the utilitarian articles possible. Whatever the object, it is the responsibility of the alert teacher to see that the *process* has stimulated the imagination of the child as a creator, and not just simply as a child playing "Indian."



Young hands delight in the exploration of yarns and fibers. Below, simple box, cardboard, and frame looms by children.





A woven fabric from India, available for children to enjoy.

Editor's Note. Teachers without experience in weaving will find simple looms that children can make described in some of the standard crafts and weaving books. *The Girl Scout book, Exploring the Hand Arts*, and the Dover pocket book on *Hand Loom Weaving* are economical sources for help. The price for either useful book is a modest sixty-five cents.

Development of Awareness Weaving offers children a wide range of opportunities to explore design, and is a very valid way of developing an awareness of color, spacial relationships, proportion and textures. Weaving is an *art* experience to which children respond enthusiastically; it is one which challenges the inventive child and gives opportunity for individual creative selection and expression. When their selection involves critical judgment, the children may develop an awareness to and an appreciation of the characteristics of textile as found in their clothing, home furnishings, and displays in the classroom. The betterment of their judgment as future consumers is not the least of the important outcomes. Has weaving had the recognition it justly deserves in the elementary classroom? Are we giving children the splendid opportunities which weaving offers them for tactile exploration and awareness of the woven textiles which are so common in their environment? We need a new look at weaving—one that emphasizes weaving for its value as a creative art activity which stimulates imagination.

Naomi G. Dietz is associate professor of art, Orange County State College, Fullerton, California. Photographs are by John S. Scott. Previous articles dealing with weaving in the elementary grades appeared in the February 1954 and June 1956 issues of *School Arts*. Consult your librarian.

Children delight in feeling various textures, weights, and strengths of fibers. Weaving should be more than playing Indian.





"In the Woods," a picture rug designed and made by Friedel Schulz-Dehnhardt, German artist, has childlike naive quality.

Collage inspires patchwork tapestry

Ingeborg Meinecke

The work of Friedel Schulz-Dehnhardt combines her feeling for the aesthetic quality of collage with a personal world of ideas. Her skill transforms a few lined patches into a fresh, fairy-tale world.

Collages are the inspiration for the patchwork embroidery of the German artist, Friedel Schulz-Dehnhardt. Her earlier experiments in combining patches of rough, fine, dull, and shiny paper with such materials as moss, grass, shells, leaves, tree bark, and so on, led to applications in picture tapestry. This technique encourages improvisations in design. In fact, the material and the thread almost take part in the work. Actually, they are part of the creative process, and, according to the nature of the material they are definitely drawn into the play of imaginative forms. Although concrete subjects such as trees, meadows, houses, boats, human figures, skies and clouds are used, they are treated imaginatively and without any effort at realism. The themes are mostly of far-away imaginary places, subconscious dreams brought to reality, and longings expressed in bright but never loud colors. She uses colored woolen yarn, silver and gold thread,

Tapestry with religious theme, made for a Frankfurt church.



and the abundance of material now offered in various structures by the textile industry. Dyed material and yarn are also advantageously used.

Working directly with the material, the design grows and is modified as the tapestry develops. She puts patch next to patch and covers the edges where they touch with her embroidery in such a way that the edges almost disappear, although the forms show strong contours. The embroidery is not limited to outlining the forms, but may move from one type of material across the line to another to produce its own form-building pattern, or remain within a single patch without jumping across. In the latter case, the embroidery becomes a purely decorative element with its own light, lustre and texture. Thus, in addition to emphasizing various contours and forms, floating nuances and bridges are created which lead to an atmospheric unity of the whole and put the individual types of material into the right relationship. This gives the work its special attractiveness. Dimensional conceptions and depth grow out of the original combination of patches. They depart completely from the painting-type tapestry and become individualistic creations, each with a special character of its own as envisioned by the artist.

"In Tessin," a patchwork rug by Friedel Schulz-Dehnhardt.



"Southern Scenery," picture rug, Friedel Schulz-Dehnhardt.

Friedel Schulz-Dehnhardt changes the lined patch into a living fairy-tale world where the playful element dominates and one can hear the birds sing in the woods. While her closeness to nature and her great love of it is reflected in her themes, she avoids realism for the benefit of this fairy-tale world. Yet, even her abstract images have their relationship to the elements of nature, and in the end she remains united with the great cosmic organization. For some years she lived in Hofheim in the Taunus mountains, where she was drawn into the circle of Hanna Bekker vom Rath. There she began to work on collages and wall tapestries, and was stimulated by Ida Kerkovius. In cooperation with Josef Jost of Hettersheim, a number of sacred picture tapestries were made for modern churches in Frankfurt and vicinity. Here the themes are more literal, but expressive figures of saints, and the use of contrasting materials seems to be especially appropriate for this purpose.

Ingeborg Meinecke, a German writer specializing in stories on craftsmen, lives at Wiesbaden, Sonnenberger Strasse 26. This article was translated from the German, and edited.

International cooperation in the arts can provide a means for broader understanding among peoples. Richard D. Collins tells of his experiences as an American representative at the Zagreb Trade Fair.

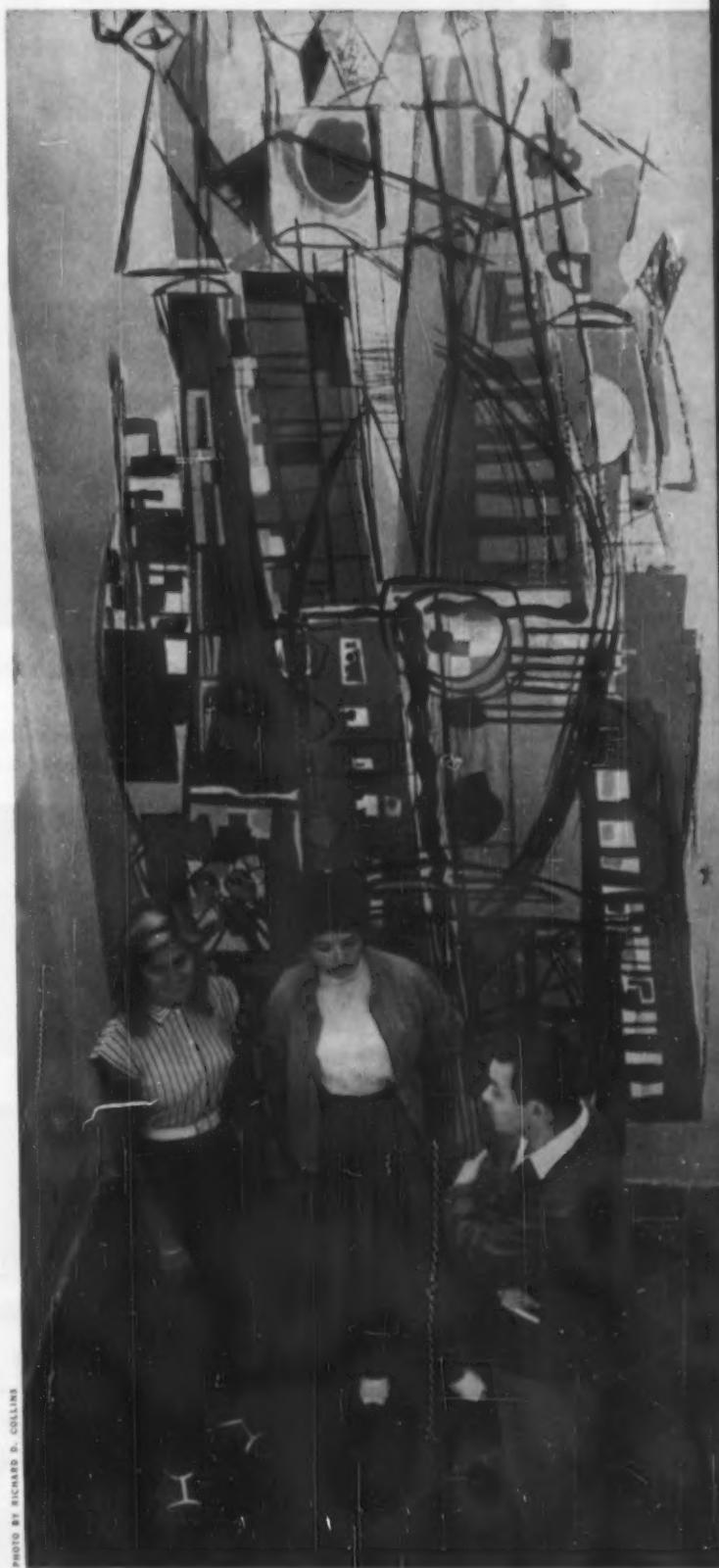
Richard D. Collins

AN ART SCHOOL IN YUGOSLAVIA

The Skola Primijenjene Umjetnosti (The School of Applied Arts in Zagreb) is one of the few art schools in Yugoslavia and it is reputed to be the best. There are about 360 students from various parts of the country. Students range in age from fourteen to eighteen years, about the equivalent of an American high school, although the program extends for five years. The school was established on the principles of the Bauhaus, and tries to work closely with industry, particularly in industrial design. At least one of the children's designs for a postage stamp has been used by the postal system. One of the major problems confronting the school is to get industry to accept new and unconventional designs. While industry will accept new machines and techniques it resists changes in decorative and functional design that have come down from the country's long-established handcraft tradition.

The ancient facade of the building is impressive; but the high ceilings, rough walls, narrow halls, and drab paint of the interior rooms would be dull indeed if it were not for the murals which appear everywhere in the school, in hallways, classrooms, stairways. Walls are constantly being scraped and repainted as a base for new work of the mural painting class. Murals are done in three dimensions as well as two dimensions, and the approach is usually abstract or geometric, with a scattering of the traditional. No wall in the building seems to be sacred when it comes to murals. I could not help wonder how many school boards at home would allow such a thing as this, and concluded that the old walls and drab paint serve a function after all.

The curriculum is divided into nine areas: textiles, ceramics, architecture, graphics, painting, metal, wood, furniture, and sculpture. Textile design starts with the spinning wheel and progresses on to weaving and fabric decoration. The emphasis is on a handcraft approach, but using experimental design. The graphic arts department reflects the fact that Zagreb is one of the graphic centers of Europe,



Murals appear everywhere, and are frequently repainted by the mural painting class. This one dominates a stairwell.

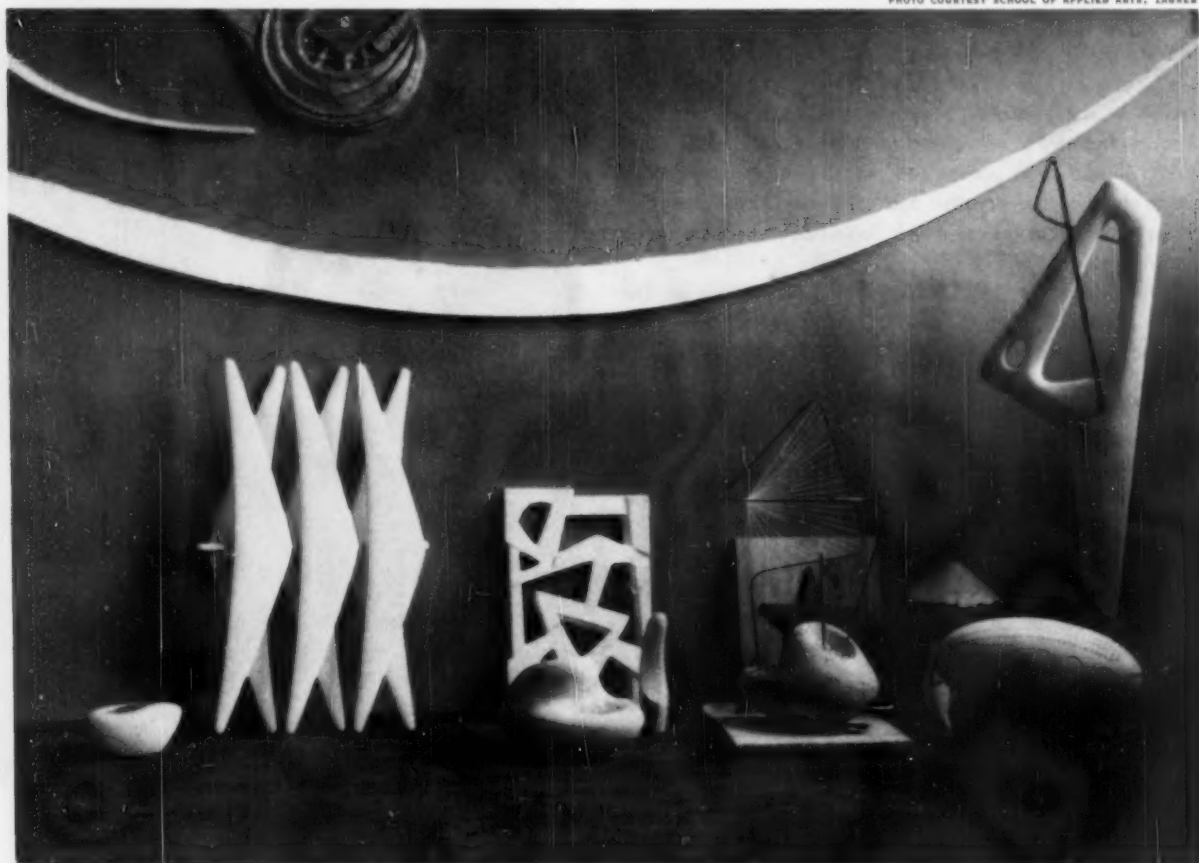


PHOTO BY RICHARD D. COLLINS

Students work on individual projects in textiles. Those in the foreground are checking their designs against the products.

Examples of student work in the industrial designing class at the School of Applied Arts in Zagreb, Yugoslavia. Models are full scale. The large piece to the left is a student conception of a hot water radiator that need not be concealed.

PHOTO COURTESY SCHOOL OF APPLIED ARTS, ZAGREB



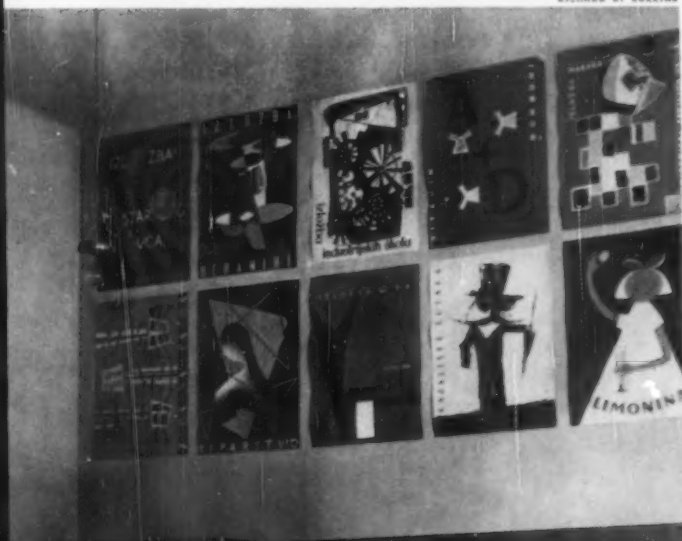


SCHOOL OF APPLIED ARTS, ZAGREB

Example of student work in photography at the School of Applied Arts in Zagreb. The 360 students are of high school age.

The graphic arts room displays student work on its walls. Furnishings are quite simple. High windows give good light.

RICHARD B. COLLINS



Example of a student poster. The school is established on the principles of the Bauhaus, works closely with industry.

SCHOOL OF APPLIED ARTS, ZAGREB



with a variety of problems from postage stamp to package design and poster design. Excellent lithographs and woodcuts are produced. Design for the most part is strong and simple, with texture and color contributing to the over-all effect. Photography comes under graphics. Although the equipment is not plentiful due to its expense, and students must learn to mix their own chemical formulas as well as how to use them, their results are excellent. Although Yugoslavia has a silk screen fabric industry, the art schools and even the textile school in Kranj, Slovenia have had no course in screen printing. It was the concern of this school to introduce work in serigraphy that brought about my first contact.



RICHARD D. COLLINS

The instructor vigorously discusses layout of a mural design.

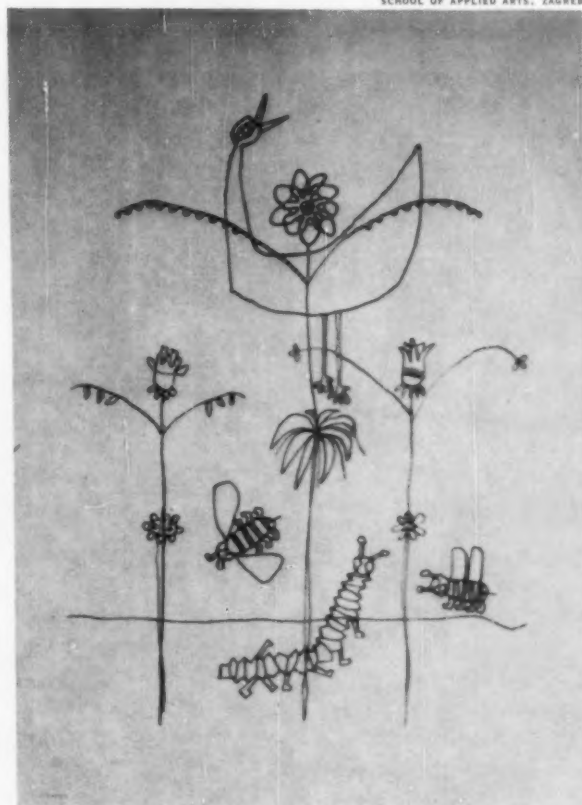


SCHOOL OF APPLIED ARTS, ZAGREB

Example of ceramic work. Student used variety of techniques.

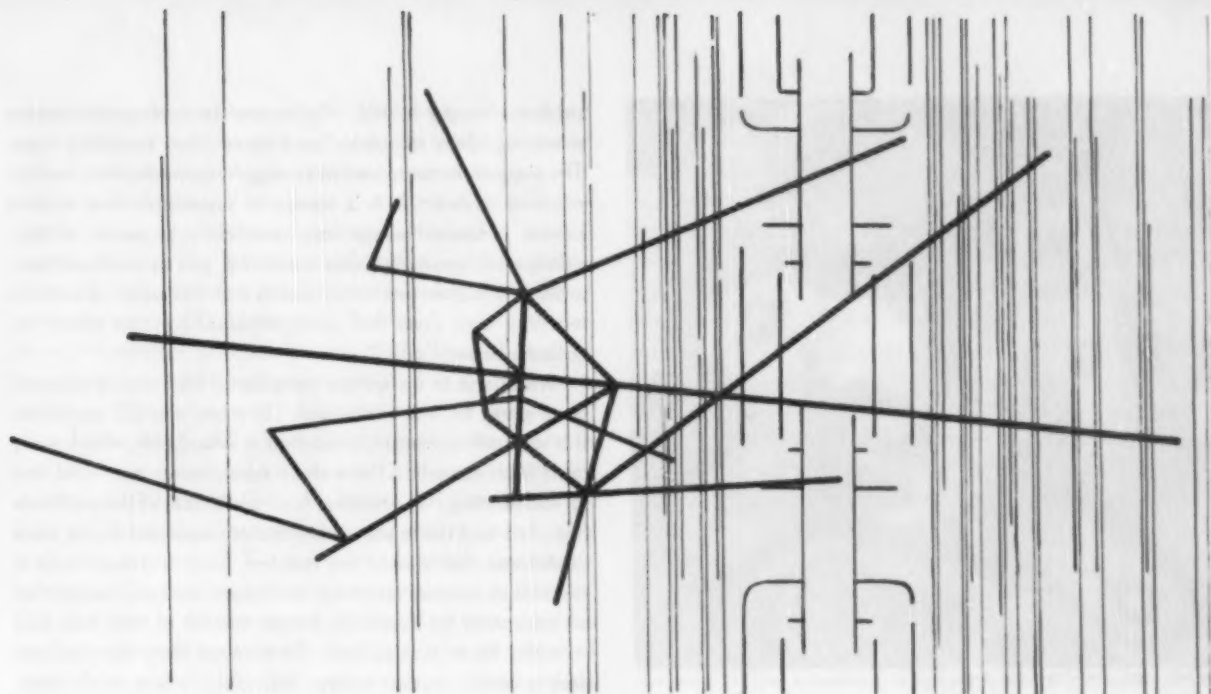
The United States exhibit at the Zagreb International Trade Fair, where I served as technician, provided the first opportunity for students to see silk screening in operation. The faculty had been impressed with the medium because it was versatile as a fine art, handcraft, and industrial process, but had lacked the necessary equipment to introduce it. The head of the graphics section had studied serigraphy in England, but had to confine his instruction to lectures. It was my privilege to give a silk screen demonstration at the School of Applied Arts, and to have the school provide assistants to demonstrate the process at the Fair. After the Fair had closed, I was given the honor of presenting the surplus materials and all the equipment from the U.S. exhibit to this fine school. Most of the staff of the U.S. Consulate and the USIS office in Zagreb came to the presentation and the reception afterwards. The Skola Primijenjene Umjetnosti has already begun its new course in silk screen. This is truly international cooperation in an area that can well be supported by our citizens. Similar demonstrations in art, art education, and the crafts have taken place at other International Trade Fairs in various parts of the world, as one of the activities of the United States exhibits. As we climbed aboard the Orient Express with small gifts of art and craft work tucked in our coat pockets, we carried with us memories of the warm, sincere gratitude of these artists.

Richard D. Collins, an excellent photographer, and teacher of photography for the Army special services crafts program, is versatile in many areas of art. He served as technician for the United States exhibit at the Zagreb International Trade Fair and rendered special assistance to this school.



SCHOOL OF APPLIED ARTS, ZAGREB

A whimsical drawing for poster work by one of the students. The School of Applied Arts, Zagreb, Yugoslavia, provides instruction for students fourteen to eighteen years of age.



DRAWING BY BUCKMINSTER FULLER

ABOUT SYNERGY AND SOW'S EARS

Jack D. Stoops

Can we apply the dynamics of physical order to the challenging problems of education? This discussion of synergy suggests there may be some undiscovered configurations valuable to productive art teaching.

Synergy, a word used by Mr. Buckminster Fuller in a talk delivered recently in Los Angeles, California, to an audience largely composed of architects and industrial designers, is a provocative concept to professional people outside those fields. A recurring theme was articulated which outlined a proposition for designers to increase their participation in and with large patterns of nature. Aesthetic order deriving from natural order is not a new idea to artists and art teachers who are familiar with the philosophy of Herbert Read (in particular) who sets forth the relationships of art form to organic structure. Fuller's proposition applies equally to art teaching and raises the issue as to whether there are still undiscovered configurations which might bear directly on more productive forms in art teaching. His use of the word participation with organic patterning engenders activity and movement rather than a passive recognition of ordering forces. Recognition and perception, however, must surely precede action, or the action is both misguided and lacking in significance. Fuller's idea of cooperating more

intimately with life patterns holds rich promise for art teachers who would regenerate their instruction. It is the development of this concept of **participation** with natural phenomena and its connection with Fuller's use of **synergy** that opens up some creative solution to problems which vex art teachers everywhere.

Synergy, as defined by Mr. Fuller, is a composite word; the prefix **syn** denoting with, plus the word **energy**. We have literally—with energy. His deft expansion of the concept as being, *joint behavior of whole systems, unpredicted by any component part* provides art teachers many pregnant and exciting possibilities. The analogy of alloying metals was employed to promote further insight into the meaning and potential of synergy. For example, an alloy might be a combination of chrome, nickel, and iron with a resultant metal *stronger than any one of the component ingredients*: Fuller thus demolishes with delight the ancient adage: "a chain is as strong as its weakest link." Experiments with familiar materials and testing precise amounts of ingredients



BY BERT COHEN, BEGINNING DESIGN CLASS

have led man to develop new and versatile products which unlock whole realms of speed, strength, distance, and mobility. Well-known ingredients are used in new combinations with surprising attributes.

Should not art teachers experiment with, test, and inquire more deeply into ingredients and variable components of creative behavior? Guilford and Lowenfeld have located and named the essentials for us; our next challenge is the task of releasing potential energy in each category; transcending assumed, inherent limitations both intellectual and emotional. If the concept of *synergy* proves productive of stronger, improved, and more versatile material products, why cannot *synergy* be applied to art teaching? Might not a student's flexibility, ability to synthesize, sensitivity to problems, and so on, be reinforced, developed, and perhaps stretched beyond original capacity?

Let us examine another ancient adage which is pertinent to this point, one as negative in its way as is the chain axiom: "You can't make a silk purse out of a sow's ear." It is surprising to discover a personage as prominent as Archibald MacLeish calling up this "old saw" to make a major point concerning the creative process. (Archibald MacLeish, *Art Education and the Creative Process*. Published for the Committee on Art Education by the Museum of Modern Art, New York, 1954, page 6.) In speaking of his students in creative writing he says: "Silk purses or sow's ears they are when they come in and silk purses or sow's ears they are when they go out." He adds: "But of one thing I am convinced: no student in that course has ever learned or will ever learn how to be creative." The salient, constructive connotations of synergy obviously were not a concern of Mr. MacLeish.

If deep probing of teacher attitudes were possible, one wonders if the subtle poison of accepting as inevitable the "sow's ear" has seeped into art teaching more than surface

evidence would reveal. To neutralize and render energy releasing ideas to sustain and renew their teaching vigor. The suggestion contained in *synergy* is not a shallow, reality-evading device. It is a source of sustenance and staying power. Human beings vary drastically in native ability, perception, sensitivity, and creativity, just as ores and minerals vary in their raw state. But to limit the vision of creative teaching is to deny that any individual can rise above so-called inherent "gifts."

MacLeish in his lecture compounds his creative alloy of three parts: (1) the individual, (2) time, and (3) audience. It is within this triangle, according to MacLeish, where every artist finds himself. These three components are valid, but far too limiting. The teacher is no doubt part of the audience (the class and the teacher); but this arrangement would seem to demean the role of the teacher. Such a passive role is inimical to creative teaching, and could seriously jeopardize art education by depriving the art teacher of vital functions normally his to manipulate. Furthermore the individual student is hardly a static entity; individuality is a whole complex of behavioral traits which will interact with any number of instructional patterns. Joint behavior possibilities are enormous and we seek the combinations which release creative energy in amounts far beyond predictions based upon any one native capacity. Combining the individuality of the teacher (an entire complex system in itself) with that of the student may produce, by virtue of joint behavior, strengths unpredicted by any component part.

The art teacher who functions to the full in his teaching role will create a learning situation in which each individual is considered as possessing a latent creative potential of unknown dimensions. The climate of excitement created by skilled teaching is very real, and is distinctly contagious to all—the teacher included, who may find still additional sources of energy. Good art teachers have felt this charged atmosphere and know the exhilaration as a reality. They are also aware that the synergy is initiated by a complex mixing of their own vigor with unique individualities, sensitive timing (as opposed to mere time), and the audience (a skillfully conducted evaluation), plus many other factors. Creative teaching demands a generous measure of flexibility which may call into play a rich spectrum of instructional ingredients needs to be made daily. Here are some key items with which to start:

(1) *Vocabulary* Does it need refurbishing and sprucing up? Are there tired, faded clichés embedded in the art vocabulary? How skillful are you with insightful, poetic analogy? (2) *Illustrative Material* Check the variety of examples related to the handling of a particular visual subject: e.g., clowns, animals, old houses, sea life, clouds, rocks, etc. Rich and sensitive handling of line, texture, color, value helps to awaken dulled senses and to increase awareness. (3) *Enlisting Student Cooperation* Searching and provocative question-discussion periods will stimulate student interest and ideas in developing and limiting (or extending) a particular visual problem. Cooperative ventures lead to

improved insights and motivations. **(4) Pace** The teacher sets the tenor of creative work. A delicate emotional factor is involved in pace which can create unnecessary tension, or a sickening slackness. If the pace is too rapid, individuals may suffer in deprivation of valuable incubation period. Teacher sensitivity to individual differences is indispensable in art teaching; and this does not mean indulging habitual procrastinators. **(5) Sequencing Problems** Perceptive ordering of problem development can aid individual grasp of visual problems which lead imperceptibly into more complex problem solving situations. Allowing pupils to become involved in an overly difficult art problem may damage morale and aesthetic growth. Dull, repeat work may be equally stultifying. **(6) Evaluation** An honest criticism made tactfully will be appreciated and enhances the entire teaching tone of a given class. The teacher is ultimately responsible for the quality and level of class participation in evaluation. **(7) Selection of Materials and Media** How long should a student work with a medium before he reaches the point of diminishing return? Here the teacher can err in overworking one or two media, or he may be guilty of encouraging a "smörgåsbord," flitting and sipping superficially from medium to medium. **(8) General Orderliness** A lack of concern on the part of the art instructor to details of seating, lighting, handling of materials, display, housekeeping, may

communicate a general messy disregard to students. Clutter and dirt are not conducive to creativeness; these two bogeys may inhibit production.

Many more vital teaching ingredients could be enumerated, some so elusive as to resist word form. The subtle ones are lost if first responsibilities are ignored. Obviously this list presents a sharp contrast with Mr. MacLeish's position, which all but ignores the teacher. Vigorous, vital art education calls upon the art teacher to fulfill a function well beyond the room-watcher, or meek moderator. The art teacher should assume an active dynamic part in the **synergy** which can develop in any classroom; yet the skillful teacher is sensitive enough to situational "alloys" to know when to subordinate himself, and precisely when to exert a positive influence. The excitement of observing the "sow's ear" exhibiting new, unsuspected strength in idea, color, textural richness, and visual sensitivity is to witness the constructive power of **synergy**. To teach with conviction, vigor, and energy is to imbue students with strength of which they are unaware. The numbness resulting from acceptance of so-called limitations will be replaced by a tingling awareness.

Dr. Jack D. Stoops is assistant professor of art education, University of California, Los Angeles. Referred to in the article, Buckminster Fuller is famous for geodesic dome.

Examples below and on facing page show synergy operating to imbue discarded materials with energy not possessed by scraps. Buckminster Fuller, whose discussion on synergy stimulated this article, was a major speaker at both Eastern Arts and Western Arts conventions last spring, and a geodesic dome of his design housed an art education exhibit at NCAE conference.

BY NED SLOAN, BEGINNING DESIGN CLASS





Crafts activities have a vital place in the teaching of the whole child. They have own values in addition to correlation.

Crafts in the grades

Grace Kelp Troutman

Often, in recent years, we have heard the statement that we must teach the whole child; that he cannot be divided into so many parts, divergent one from the other. What part should crafts play in the teaching of this whole child? To begin with, crafts entails making something, some object that can be felt as well as seen. Many teachers, particularly in the primary field, are aware that the child is likely to see best that which he can touch. He likes to hold his creation, feel its form, acquaint himself with the material of which it is made. He also derives much pleasure in showing to his parents an object he has made.

One child may need crafts as a means of expressing himself creatively; another may need the experience of working with his hands to compensate for his own inability to measure up to some academic standard adults have set for him; yet another child may need a crafts program as an emotional stabilizer. What child can worry over home problems when he is engrossed in making a clay pig? Probably the biggest hurdle to clear is that of the parent who says, "But I want Johnny to learn to read, write, spell and do numbers." He simply hasn't the time to mess around with clay, etc." The uses of crafts as tools of learning are too numerous to mention, and I believe the teacher who is conscientious and understanding in her use of craft material can do much to sell the reluctant parent on the idea that such a program has a *part of*, and not an *instead of* place in the curriculum.

Let us suppose the children are making relief maps with clay or a salt and flour mixture. Besides his obvious enjoyment what has Johnny learned? Johnny must be able to measure: lineal measure for length of rivers and mountain

ranges, and for a general dividing up of space on his map. He must learn quantity measure to mix the ingredients for the relief work in the right proportions. He will probably have to add, multiply, subtract and divide by the time he has the rivers, mountains, forests and valleys in their proper places. What of word understanding? Does Johnny know the meaning of terrain, range, basin, source (of rivers) and many other words he will encounter in making a relief map? He will look up the words in the glossary or dictionary. Very likely he will start a word list, either individually or with a group. After he is familiar with the use of the words, he will learn to spell them, another basic skill.

Also, he may want to exchange letters with a friend in another school, and tell about his part in making the map. Once more he adds to the basic skills, in language usage and written expression. By the time the map is finished, Johnny will have gleaned a great deal of valuable information, learned to share that knowledge both orally and written, and will have had an immeasurable amount of satisfaction in learning by doing. Another justification for teaching crafts as a part of the school program, is that many children today have little chance or incentive for creative hand work except at school. Gone are the days when an entire family gathered about the fire after supper and made things by hand, each learning some skill or technique from others in the family group. Our push-button civilization, with its ready-made entertainment and electric toys, does not readily foster creativeness craftwise.

I believe, then, that crafts is a vital part in the teaching of this whole child. It is up to the teachers to enlighten the parents as to the value of such a program; to make the best possible use of available materials, time and ideas; to use crafts, not only as a means of creative expression, but to use them as tools in the process of securing for our children that which we so loosely term an education.

Grace Kelp Troutman speaks from her rich experience as a classroom teacher in primary grades, Brawley, California.

Abstract woodworking

Herbert Bell

An effective method of getting an eighth grade craft class underway and teaching design at the same time is the making of an abstract or free form in wood. The wood used is usually ash, mahogany or cherry, saved from lathe bowl stock cuttings. The student cuts the material into any shape which develops under his fingers, keeping in mind that too many cuts create "busyness" and that one curve should usually flow into another. The tools used for cutting are rasps and files. Later on, the student is introduced to the use of a brace and bit with which to drill a few holes if the shape permits. Dowels are often inserted and glued into the holes to add variety to the design. After sanding, the project is oiled to bring out the color and grain of the wood and a brush lacquer finish is applied. This approach helps to develop freedom in designing. Each pupil can succeed without a feeling of pressure to compete with others, as he is not attempting to make a stereotyped item.

Author teaches at Sylvester Junior High, south of Seattle.

Crayon-plaster medium

Robert E. Pletcher

Most every art teacher has the problem of what to do with old wax crayons. For a new sculpture medium, all you need are old wax crayons, plaster of Paris, empty milk cartons, knives, and tempera paints. Take plenty of old crayons and knives and start chopping. To save a clean-up job, work on paper towels or newspapers. Mix the plaster, and when it is fairly stiff dump the "diced" crayons into it. It must be stiff to hold the crayon chips in suspension. We found that the best proportion is about one-third crayons to two-thirds



Examples of introductory woodwork by eighth grade students.

ideas you suggest

plaster. Pour the mixture into the milk carton forms and place in a damp box until the next class period. This prevents the plaster from setting completely and makes it easier to carve. When the class meets again, the students may remove the cartons from the plaster blocks, discuss the various shapes of the blocks and what could be carved from them, and then go to work. The resulting carvings may be finished in various ways. Sandpaper is good for smoothing and paper towels help in polishing. Some of the seventh grade boys who experimented with this material painted their work with tempera, then rinsed it partially off, leaving a weathered effect and accenting the pieces. Paul Minnis, a student teacher from Edinboro, worked with this activity.

Author teaches at Conneaut Valley High, Conneautville, Pennsylvania. Paul Minnis, student teacher, was involved.

PHOTO BY MARTIN SCHWELER



Designing a calendar

Eleeda Malcolm

Twelve students with experience in block printing decided to make designs for the months of the year and then assemble them into a calendar. The group agreed on a standard size block and paper. Designs were sketched, redrawn carefully, and traced onto the linoleum blocks, and cutting began. Soon the blocks were ready for trial prints with water-soluble ink. Then there was additional cutting, straightening up, and minor corrections. Since many prints would be required, the industrial arts print shop agreed to do the printing. Colored construction paper and various colored inks were used. It was with much interest that the art classes visited the print shop to see the process. When the printing was complete, assembly lines were used to paste calendar pages under each month's design and to fasten pages together with colored cords or ribbons. The actual calendar days could have been cut in the blocks and incorporated into the designs.

Eleeda Malcolm, who has previously written for *School Arts*, teaches art and is a critic teacher, Niagara Falls, New York.



One of twelve block prints used to illustrate the calendar.

Movies minus cameras

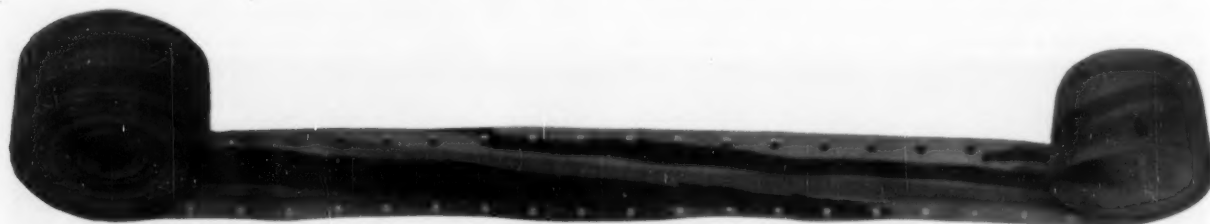
Carolyn W. Heyman

If a teacher has a movie camera, recording children's plays and other activities is an excellent experience for the students and a good project to be shown at PTA and other meetings. However, a camera is not always obtainable, and filming needs expert direction and is expensive. *Fiddle de dee* is not a new film, but children always enjoy it. As you may remember, it is just movement of lines and shapes with color. So why not make a movie without a camera? The children could paint directly on the film. Old film can

have the emulsion scraped off, or you can buy leader which is not prohibitive in price.

The film can be taped to long tables or desks placed together. Each child should be allowed about a three-foot space. Before starting, it is well to have the children practice their designs on narrow strips of paper so that it will be possible to obtain a certain transition from child to child. Next the designs are made on the film with colored inks and small brushes or pens for the lines or figures. Paint or other media that can be used on glass will serve. Let a few children start, and then preview to see how it looks. It is better to take turns working in small groups because of the space necessary to work on the film. Of course each child should participate. Any part of the film can be cut and spliced.

Author is professor of art, College of Education at Buffalo.



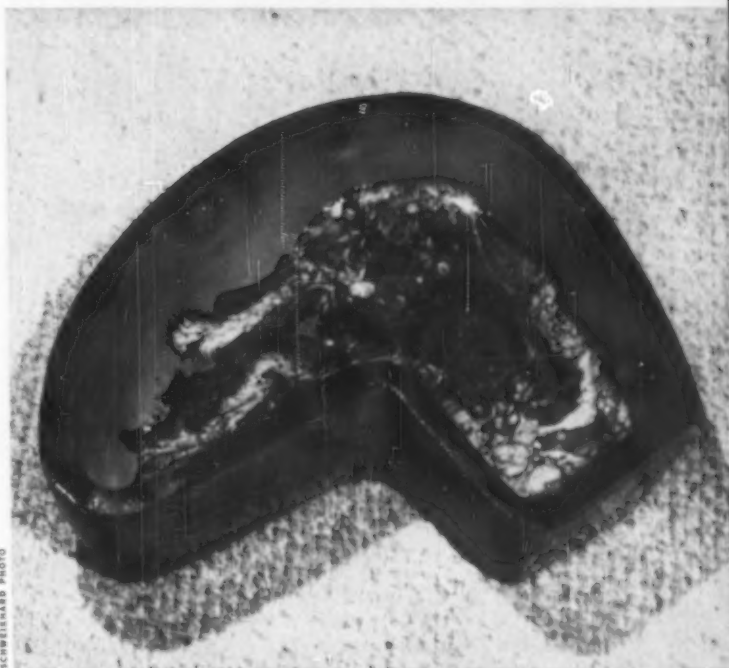
The film, "*Fiddle de dee*", showed us that abstractions could move and change. Children can use the same technique on film.

Glaze from stoplights

James Chase

Common glass, ceramic glazes, and enamels are quite similar in many ways, although they may differ somewhat in melting temperatures, degree of transparency, as well as in shiny or dull qualities, and so on. Students who experiment with these materials will also discover that the type of clay or metal to which the glass material is to be adhered, and its condition at the time, may affect the result. Junior high school students enjoyed experimenting with various kinds of colored glass in relation to ceramic glazes. We recently decorated a number of small ceramic trays by applying and firing a thin layer of crushed colored glass over pottery that had been previously glazed in the conventional manner, resulting in brilliant streaks and marble effects. Glass from automobile tail lights produced a beautiful red that contrasted with other colored glass and glazes used.

James Chase teaches junior and senior high school art for the Sturgis, Michigan, public schools; has written before.



Children enjoy experimenting with different materials and are particularly fascinated in seeing what happens to glass under heat. Here crushed glass was treated as ceramic glaze.

Wire sculpture design

Philip M. Barclay

Wire sculpture offers a valuable extension of modeling in the schools. In many ways, work with wire is like free line drawing of the Daumier and Topolski type, but, being three-dimensional, it needs to be able to stand viewing from all sides. We have found that the making of two figures, two animals, or a human figure with an animal, and relating these as a composition on a suitable base makes the experience many times more valuable than the shaping of a single figure. The teacher who is to introduce the use of wire for the first time, particularly with young children, needs to be reminded that the wire selected should be soft and pliable and not of a springy nature. Wire which is stiff does not model readily, and may be a hazard if it tends to spring. The usual copper wire and the common annealed iron wire known as stove pipe wire are excellent for this purpose.

Philip M. Barclay teaches art at Ardmore Teachers College, New Zealand. He is well known to readers of School Arts.

ideas you suggest



Rhythm characterizes wire sculpture called "Rock and Roll."

Our parchment windows

Ruth Strand

We did make stained glass windows, and from parchment! I teach art and crafts in the Parchment public schools, a town named for its principal industry, the making of parchment. This is the home of the Parchment Division, K. V. P. where most of the parchment in this country is made. Parchment is available to us in huge rolls, three feet wide. We had been wondering how our elementary children could use a product made by many of their fathers and mothers. The immediate problem was how to interest several children who seemingly had nothing to do. I asked one of the boys to tape wrapping paper to each of the three doors, and then suggested that they take turns posing against the wrapping paper while another student used charcoal to sketch an appropriate figure for a stained glass window. Soon we had a lovely madonna, some interesting kings, and so on. From this humble beginning came beautiful parchment windows, worked out roughly

in cartoon stage on brown wrapping paper and then done on the rich heavy parchment their parents worked to produce.

We talked of abstracting figures with straight lines, cut black construction paper to make outlines for leading, colored in areas with heavy crayon and added crayon texture to others. Some children sketched directly on the parchment in pencil, which is easily erased. Usually the most successful figures were done in related colors and surrounded with contrasting colors which held them together as a unit. In some of the areas colored crepe paper was attached with masking tape. Colored cellophane and other colored tissues brought from home were other possibilities. In some cases a mosaic effect was created. We found that Tritex was a good cement for fastening the paper to the parchment. Tempera color was used for some details. Visits where we could see real stained glass windows helped. Windows have been added to from year to year, and as new designs have been created older sets were given to hospitals.

If you live in a vicinity of a parchment factory, you may be able to secure waste parchment through parents who help make it. Household parchment sold at grocery stores may be pressed with a warm iron to remove the creases, and although lighter in weight, it takes crayon very well.

Author teaches in Parchment schools, Kalamazoo, Michigan.

Sixth grade students of the Parchment public schools used the local product in their own version of stained glass windows.



William Gropper, right, in a portrait by Marvin P. Lazarus.

William Gropper's work should be well known to all art educators. This month Louise Rago gives us an opportunity to share some of his intimate thoughts about art and life and the nature of freedom in art.

Louise Elliott Rago

AN EVENING WITH WILLIAM GROPPER

William Gropper can be considered one of our favorite contemporary "old-timers." "Old-timer" is attached affectionately inasmuch as many of us have read about William Gropper and have seen his work in museums for more than two decades—some of us, for three decades. "Bill," as Mr. Gropper insisted that I call him when I visited him in his studio, has been drawing and sketching all his life. He casually but earnestly mentioned that he had gone through life with a sketchbook in his pocket. In fact, he believes that all art students should carry and use a sketchbook constantly. "They should never be without one," he solemnly stated, and added, "They should look at life through a sketchbook."

Bill lives with his wife, Sophie, in the country on a five-acre plot about an hour from New York, in a town called Croton-on-the-Hudson. It is rural enough that he has to walk each day to pick up his mail. Mr. Gropper started his art career as a cartoonist, and without too much lapse of time, he gained national and international reputation as a satirist. His satirical drawings appeared in *Life Magazine*, *Fortune*, *Vanity Fair* and numerous newspapers. Bill believes that too many creative people limit their acquaintances. He remarked that he prefers being with people of all walks of life—not only artists. He reminisced about the days when he spent a great deal of time in discussions with Sinclair Lewis, Theodore Dreiser, John Marquand, and Heywood Brown. Incidentally, Mr. Gropper is mentioned in Sinclair Lewis's novel, "It Can't Happen Here."

Mr. Gropper enjoys having his paintings hanging in his home. He likes having them a part of his everyday environment. He never has an idle moment. He stretches his own canvases, makes his own frames, and likes to experiment with various kinds of painting media. Mr. Gropper is most prolific . . . he does sculpture, ceramics, collages, lithographs, but he prefers to show his paintings. It was an overwhelming experience for me to be greeted by these tremendously overpowering paintings as I was escorted through the living room



into Mr. Gropper's studio. I couldn't help but observe that all of his paintings depict some kind of social problem in our society. I started my interview with him by asking: Would you consider yourself a social conscience painter?

William Gropper: I don't like labels. I am interested in mankind. People create the "landscape" in my paintings.

why people create

I fight wrongs. I fight in a creative sense. I am not fighting myself and I have no emotional conflicts. All my stuff is myself, passionately myself. I am involved with ideas and concepts. I am not trying to indoctrinate. I am trying to express my thoughts.

Louise Rago: How can one's interest in the visual arts help one to regain some of the so-called lost values of life today? We hear so much about this. I am sure all of us would like your reaction to this vital problem.

William Gropper: We were taught wrong! All that I was taught I had to unlearn. Today we are still measuring with old rulers. Distances are not measured in inches or miles! We are still living in the past. Somehow, by our society and our environment, we are drawn into conformity and the use of labels. A person can be and should be many-sided, open to all ways and facets of life. We should be constantly searching for new values . . . especially since we are living in a new world . . . a scientific world . . . the atomic world. We are conditioned by everything. We are surrounded by mediocrity. Mediocrity is not only in art, but in all facets of life. People do not think because of fear, and because it is too much effort.

Louise Rago: Granted, you don't believe in labels. However, if you had to, how would you classify yourself?

William Gropper: The prime requisite of an artist is to be a human being. I am concerned with human problems. It is not necessary to struggle. I am against poverty or insecurity of any kind. I like to think that I am a poor man who can afford, and who enjoys, all the riches of life . . . even the awful programs on TV!

Louise Rago: Would you say that you have been influenced by any particular artist or school of painting? Do you admire any contemporary artists?

William Gropper: I admire the whole Italian school of painting, especially Giotto. I admire Rembrandt, Breughel, Goya and Velasquez. However, I must make it clear that I do not admire them personally or what they stand for, but I have a great admiration for their work. I have little respect for contemporary artists because they are not broad in their views. They are constantly talking shop. They are forever talking about freedom but they are not free—they are afraid. A true artist must be absolutely free.

The whole philosophy of life and the whole esthetic life of the Eastern world holds a great fascination for me. . . . I particularly admire the Chinese and Persian arts. The materialism of the Western world destroyed and contaminated the concept of art itself. The Eastern arts are the "purist" arts. The viewer can add the third dimension to the flat two-dimensional art of the Eastern world. I also greatly admire the Mexican artists, Orozco and Rivera.

Louise Rago: In recent years much has been written and discussed regarding prizes and awards in art. What is your feeling on giving prizes and awards in art exhibitions?

William Gropper: Art should not be competitive. No awards should be given. Competing for awards or prizes forces the artist to become a push-cart peddler. Conse-

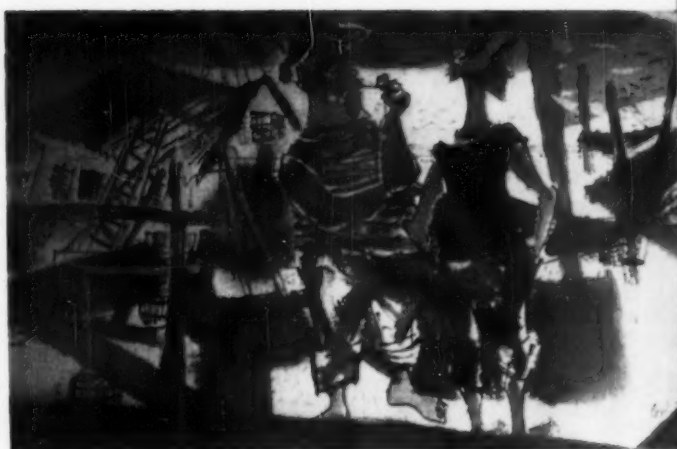


PHOTO COURTESY OF ARTIST

"Cape Fishermen" by William Gropper, currently on exhibit at Lazuk Gallery, Coldspring Harbor, Long Island, New York.

quently, the so-called "status-seeker" tries to purchase and own the works which have been awarded prizes. Often these are not the best works and the art field becomes nothing more than a "racket." It reduces art to mere mediocrity. It is also dishonest and contemptuous.

Louise Rago: Another topic that has caused varied and divergent views is the question of whether or not the artist would be better equipped with a college education. I am very much aware that many artists have never gone to college. How do you feel about this?

William Gropper: Just because I was forced to work in sweat shops and as a "pearl diver" since I was fourteen, doesn't mean that I want the same for my sons. I went to college *through* my two sons. I enjoyed every minute of it! I am most optimistic . . . I see hope in every student . . . through each of them we can raise the intellectual level of our culture. Art should not be therapy. The ideal teaching situation would be to have two teachers with opposing views, in the same class. Ideas should be challenged, and the students should have an opportunity to think out loud.

Louise Rago: I have heard that you object so strongly to non-objective works of art. Why do you react this way?

William Gropper: Non-objective art represents no law or order. Abstract painting gives the viewer an inferiority complex. He goes away never certain as to what the artist is trying to say. It undermines and defies all the basic knowledge and training necessary to becoming an artist.

Mr. Gropper's works are owned by museums throughout the country . . . including the Metropolitan Museum, The Museum of Modern Art and The Chicago Art Institute. His works are in many private collections here and abroad. He is also included in The Museum of Western Art in Moscow.

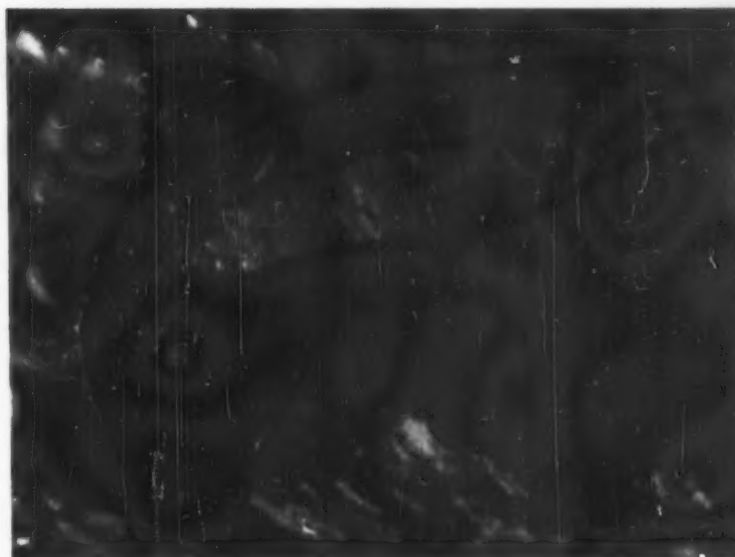
Louise Elliott Rago, author of series, teaches art in the Wheatley School, East Williston, Long Island, New York.

Examples of kiln-fired glass designs by junior-senior high school students, Bloomsburg, Pennsylvania. Work at right is by Ross Baker, grade 11; below by Bonnie Giger, grade 12.

Our kiln-fired glass

Mary L. Scarpino

Designing kiln-fired glass is a fascinating new craft. It is challenging to student and teacher, for experimentation has not been developed to the extent that all the answers to all the problems encountered have been solved. Obtaining glass is simple enough. Most hardware stores handle it and the dealer is usually willing to demonstrate how to cut glass. Students become quite adept in handling this procedure. A



piece of clean glass, powdered enamels, glass threads, or colored lumps are all you need to begin experimenting. Colored glass objects can also be used such as light green mason jars, dark green soft drink bottles, blue medicated jars, white cold cream jars, and amber bleach bottles. (Cut-offs of stained glass may be available.)

There are many ways to decorate or design glass. A wet string may be arranged on the glass and powder may be sprinkled or sieved over and around it. Certain areas may be filled in with pleasing colors to produce a realistic or abstract design. A dry brush will serve to wipe away undesirable powder after the string has been removed. Threads and lumps will provide accents. Another method of designing is to plan a sketch on paper the size of the glass. Place the glass over the sketch and sift powdered enamel through the fingers following the lines of the design. A small card or brush can push the powder where it is needed. Simple motifs, such as sandwiching crushed glass and shaped wire pieces between two pieces of glass, can yield striking results. Carefully transfer the flat glass decoration to the kiln. If the shelving has been dusted with clay flour, the glass may be placed directly upon it. Fire the kiln slowly to approximately 1400° F. Types of glass will vary, so avoid thermal shock.

This craft offers the rewards of an unusual piece of art, never quite predictable until it has survived the firing. It motivates a search for new materials which will fuse on glass and provides stimulus for finding original methods of applying these materials to produce a beautiful design.

Mary L. Scarpino teaches art in the Bloomsburg Area Joint Junior-Senior High School at Bloomsburg, Pennsylvania.

Readers are invited to submit short articles on techniques for the Ideas You Suggest pages. Such articles should be devoted to creative applications of the process described.



Introducing abstracts

Stella E. Wider

The six- to ten-year-old youngsters of the Art Center groups are constantly exposed to ever-varying exhibits. Naturally, the more or less non-objective designs and abstractions of the present day artists have interested them very much. A lad said, "It looks easy. I believe that I could make a design as good as that! Well, almost!" "Go ahead and try it," replied the instructor. Several did try, but, like many other things, abstracts did not prove as easy as they looked. Then the instructor decided to help them out.

We had on hand a pile of the lightweight cardboards which come in men's shirts from the laundry. The boards were cut into relatively small squares and oblongs. Each child was supplied with a board, a piece of fairly heavy twine, about a yard and a half long, a paint pan with about a teaspoon of flour paste, and a clean rag with which to wipe paste off fingers. The twine was thoroughly saturated with the paste, and then laid tightly on the board, with the ends to the edges of the board. Now each was to create his own design by manipulating the cord so as to form spots. "Spot" to us means an enclosed area that can be painted. It was suggested that the twine should not cross anywhere in order to make a spot. Spots could be made by forming curves or angles, which met without crossing. When the designs were tentatively in place, the children were asked to examine them to see that the spots were of fairly uniform size, giving more opportunity for color variations, later. When the positioning of the cord had been completed, the boards were covered with waxed paper, and put to press, until another period. We have a large box of waxed papers, saved from the linings of boxes of cereals, crackers, etc. These papers are much heavier than the commercial waxed papers and are also without cost to us!

We had been devoting a few minutes each period to what we call our *art-science* talks. In this way the children had become interested in the effects colors have upon people and upon each other when related or contrasting colors are used together. Contrasting colors were used in painting these designs. They already knew that they could always use black or white to help designs come alive! Tempera was to be the paint medium. They were always joyous to use tempera, but so far not too successfully, so suggestions were reviewed:

- (1) Stir the paint in the little jars thoroughly until it is smooth.
- (2) If paint is too thick, try moistening the brush.
- (3) Try not to let the paint get up the ferrule (metal part) of the brush where paint likes to hide.
- (4) If you want the spots to look like velvet, see that the paint is neither too thick nor too thin, and paint fast!
- (5) Avoid repeating strokes as much as possible. Paint as much as you can without lifting the brush from the paper. The youngsters were more than pleased

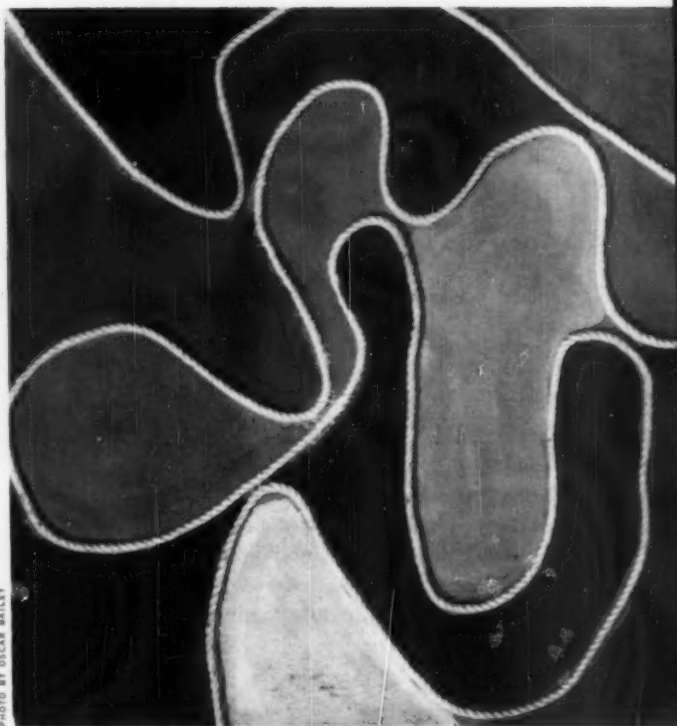
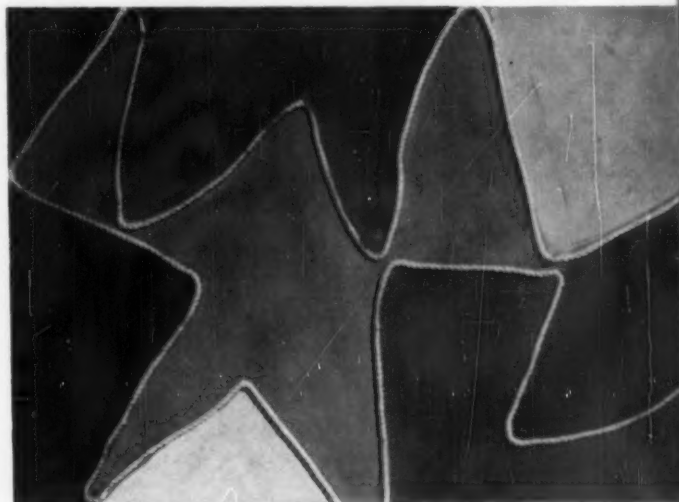


PHOTO BY OSCAR BAILEY

with the results this time and when the designs were mounted and hung, everyone seemed to admire them. The experience was a very worthwhile one from more standpoints than the finished product.

Stella E. Wider teaches younger children's art classes at the Lynchburg, Virginia, Art Center, has written before.

Paste-saturated twine was applied to shirt cardboard in a free design, allowed to dry under pressure, forms painted.



Pre-Xmas Ideas for Modeling



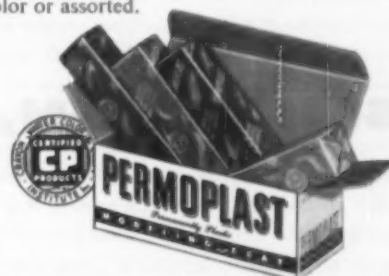
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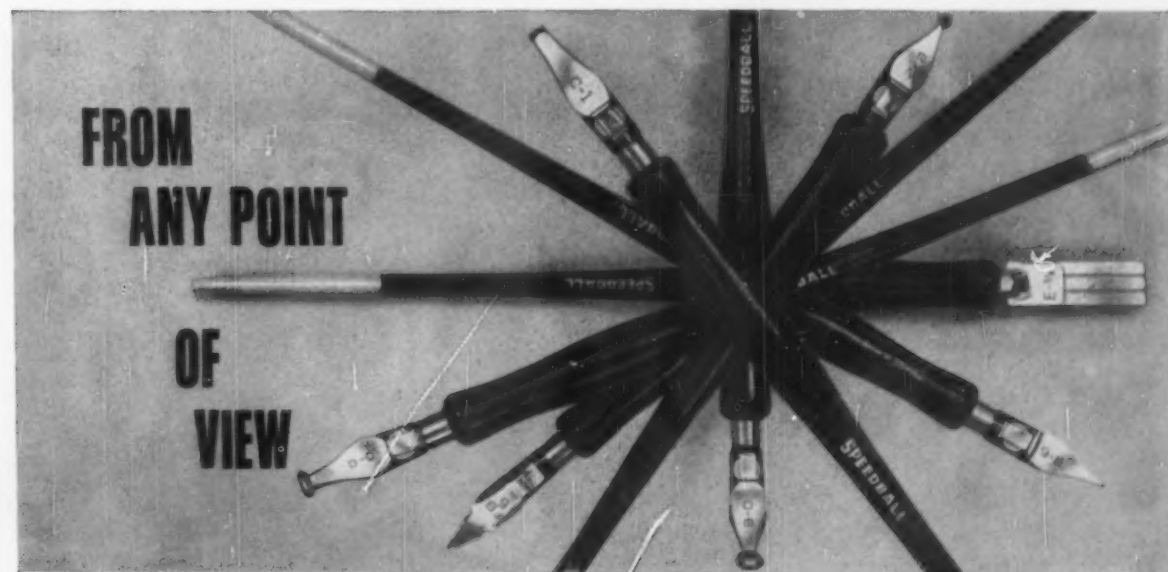
Guide Xmas enthusiasm into a rewarding lesson on form. Model miniature evergreens of nonhardening Permoplast, and decorate them with ropes and balls shaped from the bright Permoplast colors. Adorn a holiday table with a jolly Santa. Spray finished clay objects with fixative. For gay and original tree ornaments, apply papier maché over modeled birds, balls and tiny angels. Decorate papier maché with Amaco Showcard Colors including gold, silver and copper.

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The work of Ben Shahn reflects his deep involvement with the mainstreams of life as well as his concern for the social development of man. Howard F. Collins discusses his response to the problems of his times.

The position of the artist as a social critic is always difficult to defend, especially in times of plenitude when mass indignation over a moral issue would be difficult to arouse. Of course, an art that claims significance in terms of its social protestations alone would not be worthy of defense. We can, however, find approval for social comment as a per-

missible component of art by calling upon critics who have at one time or another defended or even encouraged its use. One of the historically famous advocates of art with a moral purpose was the Victorian critic, John Ruskin. Some further assurance for the place of the moralist in art might be taken from this ambivalent quotation from the writings of the Spanish philosopher, Ortega y Gasset. "Art that has rid itself of human pathos is a thing without consequence, just art with no other pretenses." (Ortega y Gasset, *The Dehumanization of Art*, Doubleday and Company, Inc., Garden City, New York, 1956). Today the social satirist, unencouraged by public opinion and ignored by the critics, has all but disappeared. Some have shifted their idiom to

BEN SHAHN, SOCIAL COMMENTATOR

Howard F. Collins

"The Red Stairway" by Ben Shahn, below, was evoked by the war but symbolizes qualities that are universal, timeless.



COURTESY OF THE CITY ART MUSEUM, ST. LOUIS



COURTESY OF THE MUSEUM OF MODERN ART, NEW YORK

"Two Witnesses, Mellie Edeau and Sadie Edeau," from the Tom Mooney series of sixteen paintings by Ben Shahn, is in the collection of the Museum of Modern Art. Poetical at times, he is known for his deep concern for man and society.

blend with the temper of the times, others simply work in obscurity perhaps to be brought forth again one day by some new social upheaval and heralded once more by public and critic alike as champion of man's right to a nobler life.

In considering art of social content the fashion of the day forces one to become nostalgic or to confine one's concern to some of the great paintings of history which took inspiration from social injustice. Most readily brought to mind are the shouting revolutionary mobs of the streets of Paris who were given immortality by the brush of Honoré Daumier; or *The Disasters of War* by Francisco de Goya. We can, with the objectivity of historical vision, view a painting such as Goya's *Execution of the Madrilenos* as one of the most evocative paintings of all time. The theme does not in its remoteness seem partisan but rather represents the universal and timeless theme of man's inhumanity to man. When social comment is of our own time, we become participants, and the advantage of historical vision is replaced by personal bias of which the viewer is often unaware. Thus the intensity of the disfavor is usually in inverse proportions to its distance in time.

Surely the American artist Ben Shahn is a victim of this proximity. As one of the foremost American painters of our generation he was one of the first Americans to influence the art of Europe. However, Shahn could never isolate himself from the mainstreams of life and the problems of man, and so the story of his art is the story of America from the late twenties until today. He first attracted attention as the creator of several gouache paintings dealing with the famous (or infamous) trial of Sacco and Vanzetti. Somewhat later

he did a similar series on the persecution of the labor leader, Tom Mooney. The painting *Two Witnesses, Mellie Edeau and Sadie Edeau* is of this series. Most of us would like to forget this period. Its recent nature no doubt contributes to the present restraint of enthusiasm for the social satire of Ben Shahn. In this respect one critic said "After all, twenty years have passed." It seems that many more must pass before Mellie and Sadie Edeau can take their places beside the notorious witnesses of history.

Shahn can and often does give us poetic glimpses of life and scenes of lyric beauty, such as his many views of children at play. However, he is better known for the work which shows his deep concern for man and society. During the nineteen thirties he executed several government murals, and few people could remain indifferent to the force and clarity of his posters during World War II. In viewing Shahn's work one is aware of the qualities which make a sound painting. Few painters could blend such abstract cohesion with poignant realism. One of his finest paintings which transcends the local and takes on a universal significance is *The Red Stairway*. Its theme was evoked by the war and yet its obscure symbolism would have us reflect on qualities which belong to no nation, time or place. It suggests some of the abstruse power of the more vital Surrealists without their decadent cabalism. Often Shahn's composition seems to possess an uncanny movement which adds animation to the picture. A close analysis reveals that he frequently employs a device first intentionally used by Paul Cézanne; the use of more than one eye level, each sometimes having multiple vanishing points.

Ben Shahn was born in Russia and came to America as a small child. After attending New York University and the College of the City of New York, he studied at the National Academy of Design. He then went abroad for a few years during which time he acquired an Expressionist technique. Later, back home, he dropped this adopted mannerism and succumbed to his honest interest in social satire. His series of gouaches on the Sacco-Vanzetti trial started his long climb to fame. He reached the peak of his popularity in the late thirties and early forties, although today he has a secure and honored place in American art. All the elements which give painting stature are found in the work of Ben Shahn. He is strongly independent of canons of style and as history will attest, an inability to ride each crest of the ripples of fashion need not preclude a lasting significance.

Howard F. Collins recently joined the faculty of the art education department, Kutztown State College, Kutztown, Pennsylvania, where he teaches courses in history of art.

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Ideas for Clay Two colorful, new brochures, giving suggestions for using clay in all grade levels are offered at no cost to you by American Art Clay Co., makers of Amaco products. The illustrations, in full color, cover a wide range of sculpture, pottery, and novelty items—provide a firm base for further exploration into clay as an expressive and stimulating art medium. In addition, the brochures describe the characteristics of nonhardening modeling clays and self-hardening clays—helpful hints to have at hand when ordering. For your free copies of these new brochures, please write Educational Dept., American Art Clay Co., 4717 West 16th Street, Indianapolis 24, Indiana and ask for Craft Clays and Self-Hardening Clays.

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Art Workshop Leaders Planning Guide

Edited by Dr. Howard Conant

Chairman, Department of Art Education, New York University

This book is a guide for art teachers and community group leaders concerned with organizing and conducting creative art workshops. It is based on recent studies conducted in a series of art workshop seminars at New York University.

The brief, clearly stated text gives you the conclusions and recommendations of thirty-seven highly qualified art educators, representing a cross section of the country and all educational levels, who devoted many days and seminar sessions to the subject of creative art workshops. You see in this book the net results of their experience and discussions summarized for you by Dr. Howard Conant, leader of the seminars. In addition to the text there are many action photographs of workshops, art classes and examples of children's work which amplify and give visual meaning to the written material.

This list of headings gives you an idea of the wealth of practical and helpful information this book offers you:

The Workshop Concept in Art Education
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Art Workshop Financing
Art Workshop Scheduling
Art Workshop Publicity and Recruitment
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If you are planning workshops for teachers, community group leaders or others concerned with creative art activities for youngsters, you'll find much helpful material in this book. 44 pages, size 8½ x 11, illustrated.

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NATIONAL COMMITTEE ON ART EDUCATION

The 19th Annual Conference of the National Committee on Art Education will be held at the Ohio State University from March 22 through March 25. A program committee in Columbus has been working in cooperation with the Council of the NCAE since last spring. The program committee includes Dr. Manuel Barkan, Professor of Art Education, James Grimes, painter, Dr. Jerome J. Hausman, Director, School of Fine and Applied Arts; David Jacobs, in charge of art exhibits at Ohio Union; Frank Ludden, Professor of Art History; Dr. D. Alexander Severino, Associate Dean, College of Education and Professor of Fine Arts—all from the Ohio State University; Tracy Atkinson, Assistant Director, Columbus Gallery of Fine Arts; and Helen E. Sandfort, Director of Art, Columbus Public Schools.

The theme of the conference is *"The Nature of Art and Its Implications for the Teaching of Art."* While the program has not been fully worked out, prominent leaders in education have been chosen as major speakers. Prof. Arthur Young, the newly elected chairman of the NCAE, will give the keynote address on Wednesday evening at 8 p.m. This is the first Charles Francis Cook Memorial Lecture, provided for under a grant made by the Henry Friedrichs Foundation. Dr. Morris Weitz, Professor, Department of Philosophy, at OSU, will speak on "The Nature of Art," and Dr. Wells Fashay, Executive Officer, Horace Mann-Lincoln Institute of School Experimentation, Teachers College, Columbia University, will speak on "The Creative Teaching of Art." A number of sessions under the heading of "Backgrounds for the Effective Teaching of Art" will include presentations by outstanding members of the faculty of OSU on philosophical thought, the humanities, history of art, and experimental directions. These will be followed by study sessions made up of leaders and members of the Committee who will apply the ideas expressed to the teaching of art.

Two sessions will be devoted to human perception—"Perception and Aesthetic Experience Utilizing the Ames Visual Demonstration Center," and "Perception and the Teaching of Art Utilizing the Flash Laboratory." A reception at the Columbus Gallery of Fine Arts, which will include an exhibition of children's art and work of local artists, promises to be a highlight of the Conference. Art teachers and educators should note the dates March 22 through March 25 on their calendars and plan to attend.

Victor D'Amico, Executive Director

This column will be shared alternately between the National Committee on Art Education, the National Art Education Association, and the U.S. Office of Education, for more intimate reports of various activities.



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LETTERS

Kansas Sunflower Elementary art consultant, Patricia Behler of Winfield, Kansas, writes: "Your recent editorial, 'Teachers Who Care,' is certainly an inspirational one to me and concerns a problem which I think more teachers should give thought to. It is most encouraging, too, to find a problem which pertains to all teachers treated in a magazine often thought to be devoted only to one specialized area of education. I shall try to see that your article comes to the attention of as many of our elementary personnel as possible."

Many thanks! The editorial mentioned will be the second one to be reprinted for Texas teachers in their journal.

God Gives Best Ideas Harold R. Riggerberg of Cincinnati, Ohio, writes: "For a fellow who does not care to read much, I find your editorials very interesting. After reading one, I have read them ever since. Too many articles and books are written in a flowery and elaborate way that makes very dull reading. I am an elementary teacher of art, who after late in married life has a daughter now seven years of age. I have refrained from forcing anything concerning art on my child. She enjoys drawing and painting, but she is developing it on her own. She says she's going to be an art teacher when she grows up, which gives me a good feeling. Today, while she was drawing, she said, 'God gives me the best ideas for drawing'."

Children sometimes say things so far beyond their years that adults spend a whole lifetime without catching up to them. This is one of those things.

From Bob Goldman "Your hard-hitting editorials continue apace! And it's great they do! Your latest, 'Teachers Who Care', lays bare a vital point that deserves continued attention. I hope you will stay with this."



Julia Schwartz

Free-choice activities in education do not always result in rich educational growth. This article by Dr. Schwartz discusses the varied responsibilities for careful planning which the teacher must assume.

Pitfall of free choice

Careful planning must be done by teachers in providing free-choice activities for children. Values to be gained from such experiences are lost to boys and girls when teachers proceed without much thought. For example, a mother of a child in kindergarten reports: "My little girl's teacher makes possible opportunity for many different types of experiences during the daily free-choice period; play house, building blocks, games, books, toys, live animals to observe, and drawing and painting materials. I feel that this is all quite wonderful, but what concerns me is that the children seem always to be choosing the same kinds of activity. Among the things my daughter never chooses to work with are the

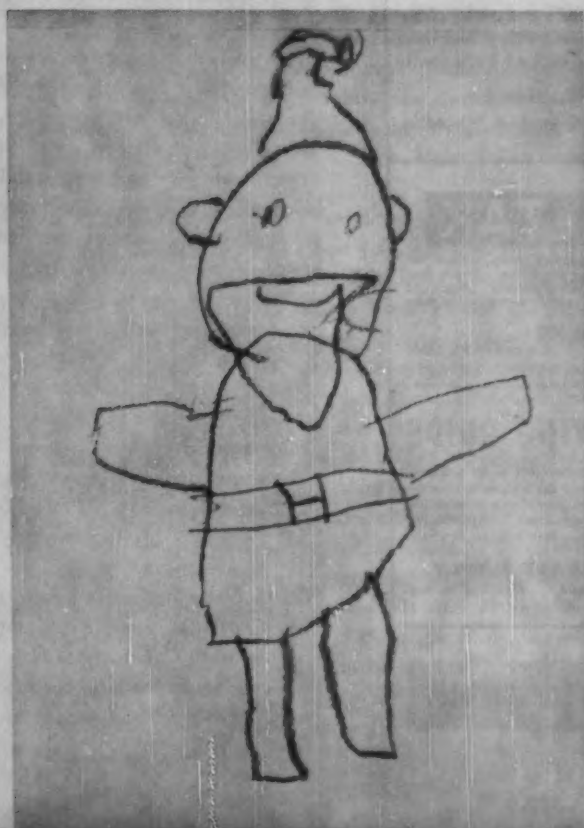
drawing and painting materials. She is not developing in this area like she should be." This mother explained further, "When I visited I noticed that this young teacher talked with the five-year-olds as a group about the different things they could do. But this was not enough to get them to try new things."

If one of the major purposes of free-choice activity is to furnish an opportunity for children to begin to make wiser choices, the teacher will need to keep this in mind and emphasize it at all times in many different ways. She will need to help the class as a whole and the five-year-olds as individuals to take note of the choices made. This will likely involve some kind of simple individual-group record keeping, as who participated in what experience area yesterday, the past two days or this week. It will mean referring to this record in order to be better able to make a good choice of activity today. In relation to the drawing and painting experience such a record could well call for the keeping of individual cumulative folders of art expressions created in previous free-choice periods.

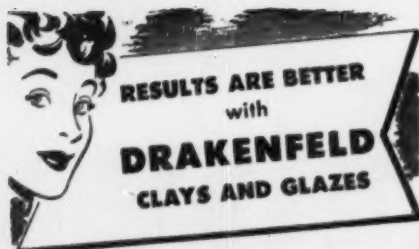
The teacher will also need to make known to these young children something of the possible unique values of each of the varied activities. This means more than just telling them about it. In the work with art materials, for example, displaying the child's drawing or painting in a prominent place in the room, encouraging him to tell them about it and helping him to see for himself what he has accomplished through questions appropriate to his level of artistic development are ways which have been used successfully to make clearer the importance of working with art materials. Contrary to the opinions of some teachers, free-choice activity periods involve as much teacher responsibility as any other more highly structured class situations.

Dr. Julia Schwartz is professor of art education, department of arts education, Florida State University, Tallahassee.

Without guidance, children may repeat some things to excess.



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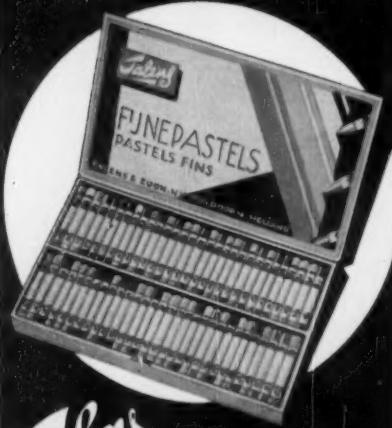
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ART FILMS

For a stimulating overview of pottery making in three contrasting areas in Mexico, I recommend these films:

Pedro Chaves—Potter of Tonalá (8 min. color). Pedro Chaves is pictured in his workshop. He and his assistants hand-mix powdered clay with water, mold over shallow bowl patterns, sun dry the ware and then apply clay on top of clay for unique designs. The most intricate and skillful painting is done by the master Pedro. The pieces are fired in a home-made kiln and are strikingly beautiful in simple forthright design.

Doña Rosa—Potter of Coyotepec (9 min. color). Doña Rosa, a native Mexican woman living in the Oaxaca Valley is famous for her work with "black pottery." She works in her home with her son, each with his specialty. Doña Rosa produces utilitarian, small and large water pots and her son decorative fish and figure whistles. She uses a crude potter's wheel for forming and after scraping smooth the surface of the ware with pieces of wood and shell, designs are burnished into the clay with stone.

Talavera—Pottery of Puebla (9 min. color). This takes you to a comparatively modern pottery factory. A potter uses a kick wheel and is extremely skilled and amazingly fast turning out bowls and pots in quantity, some with handles, spouts and decorative shapes. This pottery reflects the influence of the Spanish-Moorish tradition. The fired pieces are more colorful and more complete in design treatment than the others.

Orville Goldner, director, Audio-Visual Center, San Francisco State College, has done an excellent job of cinematography in all three films. These are available from Gateway Productions, Inc., 1859 Powell Street, San Francisco 11, California.

Dr. H. Gene Steffen, reviewer, is the coordinator of audio-visual services for the State University of New York College of Education, Buffalo; has taught both art and industrial arts.

Ralph G. Beelke

Dr. Ralph G. Beelke is executive secretary, National Art Education Association, N.E.A. Building, Washington, D.C.

Creative Vision, For Art and Life, by Richard Guggenheimer, published by Harper & Bros., New York, 1960, Revised Edition, 175 pages, price \$3.50. Art, as a subject in the school curriculum, has been "on the defensive" for the last few years. Art teachers are more and more being called upon to justify their subject as a part of the total school program. Too often, this justification is being given on the basis of art for "the consumer." While this reason is adequate and makes sense to the practical layman it is a surface and obvious reason. There are other and more compelling reasons for art in the school program and this book points some of them out to us. "To be, beautifully," the author says in an introduction, "is the goal of our highest destiny and the clue to our eternity." With this he sets the stage for the development of his thesis that art is related to living at the deepest levels of meaning. Written by an artist, the book is directed at other artists as well as at spectators, and is divided into four parts. Part I explains the shortcomings of our thinking processes which must be recognized and corrected before we can apprehend fuller meanings in life. Part II defines what the author means by true vision—"an act of attention to whole forms." Part III considers the problem of sound vision and discusses means by which it can be maintained. Part IV, in summary, discusses the concept that the present need for individuals today is "not merely to have vision but to live it." The book combines psychological fact, aesthetic insight and philosophical thinking in a way that gives fresh meaning to old terms such as beauty, vision, insight and wholeness. The book should certainly be in the library of every teacher of art and should be consulted by the administrator, as well as the teacher, who is called upon to justify the school art program.*

Stuart Davis, by Rudi Blesh, Evergreen Gallery Book 11, 64 pages. **Soulages**, by Hubert Juin, Evergreen Gallery Book 6, 64 pages. **Nicolas De Stael**, by Denys Sutton, Evergreen Gallery Book 3. **Bram Van Velde**, by Samuel Beckett, Georges Duthuit, and Jacques Putnam, Evergreen Gallery Book 5, 64 pages. All of these monographs are published by Grove Press, New York, 1960 and are available in soft covers at \$1.95 or in cloth covers at \$3.95. Although, as would be expected, the essays in each of these little volumes vary in approach, they represent one of the best series of books on contemporary artists available at low cost. Each book contains many illustrations in black and white and in color. The color reproductions in each book, other than that on Davis, are tipped in and of excellent quality. The book on Davis will be of particular interest for it is more than a critical essay of the artist's work. It

new teaching aids

relates the artist's life to his work and in so doing could be used with high school students more easily than the others.

The Art & Technique of Landscape Painting, by Frederic Taubes, published by Watson-Guipill, New York, 1960, 80 pages, price \$5.50. Although there is information of value in this book, it is a "thin" publication. A beginning chapter discusses style, color, light and shade, etc., but the discussions are too brief to be satisfying. The chapters on materials and techniques are a little more satisfactory in that they give a clear description of processes—*alla prima* painting and painting over underpainting. One chapter considers painting practices (painting trees, rocks, water, etc.) but it is limiting in its approach. As in other books by Taubes, one gets the feeling that painting is work, but there is no indication that it is also enjoyable and extremely satisfying. One also feels that this book was written just for the sake of writing. To make a real contribution a book should really have something to say.*

Course in Making Mosaics, by Joseph L. Young, published by Reinhold, New York, 1957, 60 pages, price \$3.50. This is a small book and, as an introduction to the art and craft of mosaics, an excellent one. The author provides a brief historical look at mosaics as an introduction and then discusses "Ways for Beginners to Work"; "Ways Professionals Work"; and concludes with brief discussions on two outstanding mosaicists. The text for the beginner's section clearly describes tools, materials and processes for two ways of working. The section on the professional is excellent for its variety and for the many different ways of working which it illustrates. The many illustrations and the point of view are the strong points of the book and make it stand out from similar books on techniques. On kits, for example, the author says: "No one can measure the harm done by encouraging people to believe they can create art by buying a kit that distorts the fundamentals of the craft; i.e., because this approach generally starts the beginner with copying someone else's designs. It has nothing to do with the beginner interested in developing his own creativity." The book emphasizes a creative approach relating art and craft. In so doing it directs attention to an organic rather than a mechanical approach. This is good!*

A reminder—**Enjoying Modern Art**, by Sarah Newmeyer, may be had in pocket book form, Mentor, 50 cents.

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LA VIE ACTIF—France	
Has a slight trend toward hand arts in schools. Text in French. 6 issues	\$2.25
GRAPHIS—Switzerland	
Professional and Commercial Art. 6 issues—text in English and German	\$14.50
MEXICO THIS MONTH—Mexico	
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STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC.

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PAUL GOWARD,

Business Manager,

Sworn to and subscribed before me this 15th day of September, 1960.

WILLIAM B. JENNISON,

NOTARY PUBLIC

[Seal]

(My commission expires August 18, 1962.)

Alice A. D. Baumgarner

Television has made its impact on our society in a number of ways which cannot be easily identified in educational terms. Dr. Baumgarner points to recent research in this field which may clarify its role.

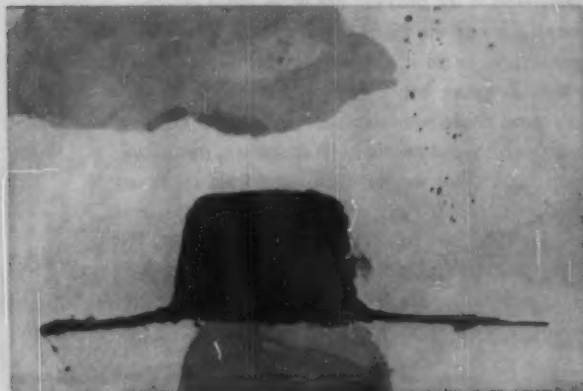
What research has been done on the effect of television on children? Oklahoma (Continued from November).

Cumming, Wm. Kenneth, "This Is Educational Television" (Ann Arbor, Michigan. Edwards Brothers, Inc., 1954). This book gives examples of TV experiences in schools and colleges over the United States. The jacket blurb seems to promise all things to all people. Much has happened since this was published. Comparisons between then and now you might find enlightening. There is much to be learned from the TV beginnings. Of special interest to you who would do telecasts is Chapter IX: Major Steps in Getting Educational Programs on the Air.

Elliott, Wm. Y., "Television's Impact on American Culture" (East Lansing, Michigan State University Press, 1956). In Chapter X, Educational Television in America: A Review with Some Conclusions, Raymond Wittcoff points to some achievements during the relatively short life of ETV. He makes an evaluation as he says: "One important achievement has been to discover ways in which TV can hold the attention of children for as long as thirty minutes in programs in which no one gets clobbered or killed." Further along he says, "Finding new ways to attract many more millions to the world of learning is a challenge to all of the imagination and resourcefulness that ETV can muster." He gives some history of development of ETV. Colleges were imaginative and perhaps most able to plan for and use television. Several have studied and tested results in terms of the value of the medium as a tool for teaching.

Among the most notable examples of popularity and success of credit courses for adults is to be found in Dr. Frank Baxter's "Shakespeare on TV." Why did Shakespeare gather an audience of 100,000? Why did 400 pay matriculation fees and almost three times as many buy the study outline? "Design for ETV, Planning for Schools with Television." (Prepared by Dave Chapman, Inc., Industrial Design for Educational Facilities Laboratories, New York, 1960, 477 Madison Avenue, New York 22, New York.) "Television made its appearance in education in 1932 at Iowa State University: but it was first used for formal instruction in 1953. By 1960 half a million school and college

"The Tall Cowboy," by Johnny, seven, with occasional TV.



LEON FETTER PHOTO

students were receiving regular instruction by TV." This 96-page publication has an extensive bibliography.

Look also at Ford Foundation Report: "Teaching by Television." And a committee report made available in bulletin form by courtesy of the Educational Television and Radio Center, 2320 Washtenaw Avenue, Ann Arbor, Michigan. Appraisal of the "Current Status of Television as a Medium of Instruction" might be summed up: "Research findings to date encourage the continued use of television as an effective medium for learning." There are many facts of interest here and a list of "Sources of Information and Services in ETV." Charles Siepmann has written three books on television. The third with the most bearing on your questions: "TV and Our School Crisis" (New York. Dodd, Mead and Company) was published in 1958.

You may want to contact the editors of organizations such as Association for Childhood Education International and Association for Supervision and Curriculum Development to inquire what studies have been made and what may be in process on this subject. Both have offices in Washington, D. C. The Child Study Association of America, 9 East 89th Street, New York 28, New York, gave over their Summer 1960 journal, Volume XXXVII, No. 3 to TV within the theme: "Mass media, their impact on children and family life in our culture." In this journal, page 33, Irving Githn asks, "What do we really know about the effects of television on children?" and answers, "Far too little, the important evidence is not yet in." His article, "Television and Children—a Look at the Research," may answer a number of your questions.

An unpublished doctoral project, "An Exploration of Television's Impact upon Middle Class Family Life" as measured by an opinion questionnaire of 150 families by Clara Appell has implications for consideration. Her extensive bibliography lists numerous books, articles, bulletins, and pamphlets. There is some promise of a positive approach in titles such as "Educational Television—Public Servant" by Crippen, a challenge in "TV Excellence: it's up to you," but what of the implication of such titles as Hoag's article: "We Broke the TV Habit," or Mead's "Violence and Your Child," Murrow's "What's Wrong with TV?" and Ellis' series "Blood in Your Eye—Here's the Cure; Turn Set Off."

"The Newsletter of the National Council of State Consultants in Elementary Education," June 1960 on ETV. The impression is given of wide use of TV but not much of evaluation of quality or effectiveness. For example: One tenth of Florida's public school enrollment receive a portion of their instruction by TV but the reporter continues: "Still to be determined are the effects of TV upon the over-all mental and emotional development of children . . ."

Address questions to Dr. Alice Baumgarner, State Director of Arts Education, State House, Concord, New Hampshire.

questions you ask

Learning by Proxy

EDITORIAL



A good case could be made for the idea that people are naturally lazy, even those who work to capacity night and day, and that the hard worker has to motivate himself with his dreams of an early retirement and a life of ease. A correspondent from Mexico points out that being creative requires more than a philosophy, that it requires effort and struggle and a love for hard work that is born of vital necessity or a strong dedication. Speaking from the vantage point of an "outside observer," he states that this urgent "necessity to fight, search and find solutions to adverse and new situations" has been practically elim-

inated in the United States today. If he had not been so polite, he probably would have said that we have become fat on our successes and are losing the drive for hard work and ingenuity that characterized our growth and development as a people — our very efficiency has made us lazy.

This writer observes that the deluge of patterns, kits, molds, and other commercially-inspired devices that short-circuit the creative process in art "simply follow a nation-wide established trend that seeks to expend a minimum of effort." Our correspondent is acquainted with schools and textbooks in many other countries, including our own, and he invites us to take any good textbook of recent publication in this country and "analyze it from the point of view of the difficulty that it presents to the reader of a given level." "You will find that the assimilation can be accomplished with the greatest ease, that the information is complete, that all processes have been explained step by step; that in a word, the learner is supposed to furnish an *insignificant effort* of his own." He goes on to state that it is difficult to expect a true understanding of the need for a creative attitude in art education "if in the whole field of education we are practicing the contrary by offering every day the highest ease in all learning processes."

What the writer is saying is that we have beautifully-printed and excellently-illustrated textbooks, based on the highest psychological appeal to the learner, and organized for very easy assimilation, but that the content itself does not require much creative thought or activity on the part of the student. If this is true, it is a cause for grave concern for it means that we are simply becoming more proficient at passing on facts and ideas that are already known and that not enough

attention is being given to developing new ideas and discovering facts that are not well documented. Fortunately, all that goes on in the schools is not shown by a reading of our textbooks. The principal difference between the better schools of today and the poorer schools of yesterday lies in the "doing" activities of children. Here the children make practical applications of the facts and theories in the books, develop their own concepts, make discoveries that are not in the books, learn to question and evaluate opinions of others, and integrate their learnings in living situations. Because books in themselves are not really adequate substitutes for experience, less reliance may be placed on textbooks and it is becoming more difficult and less accurate to rely only on tests based on book knowledge to measure learning.

One of the greatest contributions of the progressives in education has been the concept that "we learn by doing." This has been true from time immemorial, and it is not a devilish invention of John Dewey. One of the greatest dangers in the pressures for rote learning today is in the effect it could have on the activity program by taking so much time away from real learning situations that we produce only robots who repeat and re-enact the thoughts of others. The thoughts, ideas, and discoveries of others are valid only in so much as they have a meaning for today. Yesterday is not today; and today is not tomorrow. The real value of books, television, audio-visual aids, teaching machines, and other educational devices comes in the application to real life situations, today and tomorrow. They are but the words in a dictionary of experience, from which each person must write his own destiny, and the destiny of all mankind.

Learning cannot be automatic, standardized for all because of misguided pressure groups, and without the concern for individual needs, abilities, and interests that gives our schools their greatest democratic potential. Schools must be more than canning factories where children think and act only as proxies for someone else, living or dead. Vicarious experiences, like vicarious ideas, have their limitations. They are no substitute for the real thing. Today, much of our living is by proxy. We have more servants at our command than all the kings of yesterday. We can take a photograph and finish it in ten seconds, we can change the television program by a flick of our finger from our reclining vibrating chair; we have automatic door openers, automatic can openers, automatic lawn sprinklers, automatic heat, automatic cold; but we have no automatic creators.

D. Kenneth Winebrenner

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